

**LET'S MAKE  
1930 PUBLIX  
BANNER YEAR**

**See Page 5 For "Short" Reviews!**

# Publix Opinion

The Official Voice of Publix

**WE HAVE ALL  
IT TAKES  
TO DO IT!**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of January 3rd, 1930

No. 17

## PUBLIX PROGRESS IN 1929 PRAISED

### DIVISIONAL CHANGES CALL FOR 2 NEW DIRECTORS

Appointment of two new Division Directors, and re-arrangement of several of the divisional territories in Publix, was announced yesterday by Mr. Katz at his Executive Cabinet meeting.

The New Division Directors who will immediately assume their new status, are:

**J. A. KOERPEL**, who has made a splendid record as Division Manager in Tennessee, and later in Ohio.

**GEORGE WALSH**, whose work as Division Manager for New York State, outside of Greater New York City, has been outstandingly successful.

Mr. Koerpel will be placed in charge of a newly created division which will consist of North and South Carolina, and Tennessee.

Mr. Walsh will be Division Director in charge of the Saenger Circuit, with Bob O'Donnell as Division Manager.

Re-organization of territories of Division Directors brings these changes:

**L. E. SCHNEIDER**: Division territory to consist of Texas, Arizona, Oklahoma and Arkansas.

**JOHN FRIEDL**: Division territory to consist of Georgia, Alabama and Florida.

**JAY J. RUBENS**: Division territory to include all of pres-

(Cont. on Page 2)

### 'VAGABOND KING' CIRCUIT-WIDE MUSIC PLUG

With a rush of enthusiasm, the entire Publix music department, headed by General Director Boris Morros, comes to the front today in Publix newest activity aimed at establishing new high-grosses at every boxoffice, with Paramount's masterpiece, "The Vagabond King."

Competently shouldering the burden of musical exploitation, Mr. Morros immediately arranged to make available to every Publix theatre, not later than January 10, at least four musical novelties based on "The Vagabond King."

Organ-solo-slide events, special overtures consisting of "Vagabond King" medleys, and other entertaining ideas, are now being created by the music department. Mr. Morros has asked PUBLIX OPINION to relay to every musician and manager in every theatre, the desire of the Home Office Music Department for enthusiastic co-operation, both in quickly submitting ideas that might be used circuit-wise, and also in presenting the novelties that are being prepared.

It is Mr. Morros' idea that every

(Continued on Page Two)

### MUST!

Every Publix town MUST send in a complete scrap book on its DECEMBER DRIVE activity not later than January 10, by order of Mr. Chatkin.

See last issue of PUBLIX OPINION, page 11, columns 1 and 2, for additional information.

### PARAMOUNT PRODUCT WILL MAKE 1930 BANNER YEAR FOR PUBLIX, SAYS MR. KATZ

Indications that 1930 is to be a record year for Publix and a mile stone in motion picture history finds its first expression in a statement from Mr. Sam Katz lauding the pictures to be released within the next few months.

"We are entering the new year with an extraordinary collection of fine product," declared Mr. Katz, after reviewing the Paramount releases scheduled for the first quarter of the year, "and I expect box-offices all over the country to reflect the excellence of these pictures. This product will play the leading role in making 1930 a banner year for Publix."

In addition to "The Love Parade," "The Virginian," and "The Vagabond King," the schedule includes a score of pictures of unprecedented rank largely because of the efforts of stars and directors who have made favorable impressions with the public in the past year. The attractions that will be available shortly and that have so impressed Mr. Katz are as follows, listed in order of release.

1. "DANGEROUS PARADISE" Nancy Carroll's first starring venture made under the direction of William Wellman, who

(Continued on Page Two)

### BOOKINGS MUST BE SET MONTHS IN ADVANCE

Starting immediately, by order of Mr. Katz, each divisional director is to satisfy himself that all bookings for all theatres in each division are set up several months in advance. This is so that all programs can be correctly plotted and that intelligently planned advertising campaigns may be rigorously executed.

In the booking set-ups a slight tolerance for emergency changes will necessarily be made. However, this is expected to be very slight.

### READ AND EARN!

Instructions from Mr. Chatkin to all Publix now make the contents of PUBLIX OPINION available to all Publix employees who desire to read it. This includes ushers, stage hands, musicians, operators, or any class of personnel.

The limited number of copies available however, makes it impossible to furnish a copy to everyone who wants one. Therefore, each house or advertising manager who requests it, will be sent additional copies which are to be read by the theatre employees and RETURNED to the manager. Under no circumstance is a copy of the publication to be permitted to leave the theatre, or to fall into the hands of non-Publix theatres, or non-Publix personnel.

In widening the scope of service for PUBLIX OPINION, it is Mr. Chatkin's purpose that anyone in Publix who wishes to improve his knowledge be given this opportunity to do so. He definitely emphasizes the fact that this privilege is not to be abused to the point of harming the company by making its costly material available to those who are not entitled to it. Certainly he does not mean that its contents shall be available for use by non-Publix theatres.

### MR. KATZ SATISFIED WITH POLICIES, PERSONNEL AND FUTURE OUTLOOK

With his cabinet of Home Office executives and Division Directors grouped about in the final meeting of 1929, President Sam Katz declared himself as completely satisfied with Publix policies, progress, personnel, and outlook for future progress.

### DEMANDS MORE INSTITUTIONAL SELLING

At the meeting of the Executive Cabinet last week, President Sam Katz stressed the importance of institutional advertising of talking picture product as well as theatre and organizational leadership as a direct means of aiding the box office. He urged everyone in Publix to devote more time and effort to this particular type of selling.

Following in line with his suggestion, PUBLIX OPINION is printing on page 10, a timely institutional story prepared by the Paramount Advertising Department on what the year 1929 meant to the motion picture industry. The timeliness of the story and the general nature and interest of the information included, makes it a push-over to plant in any paper. Yet, it contains a great boost for Paramount and its individual pictures, most of which will play your theatre.

Read the story carefully. Then, re-type it as an interview with your district manager and plant it in your local paper. In doing so, you will be carrying out the orders of Mr. Katz, and will be benefiting your own box-office.

### NEW POLICY ON PASSES NOW IN EFFECT

Publix' new "pass policy", as it has been explained, has aroused the expected storm of discussion, pro and con. Regardless of this, however, the plan is now in effect and is to be given an enthusiastic, optimistic, intelligent and sympathetic workout in every theatre. It has the complete endorsement of Mr. Katz, Mr. Dembow, Mr. Chatkin, Mr. Botsford, and every division director.

Naturally, it is expected that in the first days of its application a few unforeseen difficulties will arise. Since the entire structure of this plan is based upon the idea that the theatre manager's discretionary powers are to be trusted, it is not expected that any foolish steps will be taken that will endanger necessary good will on the part of officials or those who control ticket-selling media.

Two Purposes

"This plan is designed principally for two purposes—each of which is as important as the

(Continued on Page Two)

### HOME-OFFICE POW-WOW!

With the exception of Ralph Crabill, who was unavoidably detained in California, all Division Directors gathered in the Home Office last week for a round-table discussion of 1930 problems.

After spending several days with each Home Office Executive, and getting the viewpoints of Messrs. Katz, Dembow and Chatkin the Division Directors returned to their respective territories to put into effect new plans for development of manpower, and for the refinements of operations where needed.

Following this meeting of the Division Directors, arrangements will be made to bring all District Managers to New York, in groups of eight or ten at a time. Only the District Managers who can arrange for competent understudies will be brought to New York. The stay will last at least two weeks, and possibly three weeks.



(Continued from Page One)

(Continued from Page One)

A prize for having the best looking Christmas decorations on his avenue was awarded Manager Wally Akin of the Arcadia Theatre, Dallas, Texas by the Greenville Avenue Business Men's Association.



# SALES BOOTHS DESIGNED FOR LOBBIES

Another activity which Publix Theatre managers will immediately take on in addition to their many present responsibilities, is that of a booth in the lobby, wherever it is physically practical, where sheet music, phonograph records and movie books may be sold.

This is another Publix plan that has been successfully tested in a great many experimental situations. It has proved to be of great value not only as a source of revenue, but as a valuable means of advanced exploitation of coming attractions.

Frank Cambria has designed several artistic music sales booths which are intended to fit various types of theatres. Photographs and dimensions of these booths will be forwarded to every theatre, together with complete instructions about obtaining them. They will be made up in quantities, and shipped in knocked-down fashion, to be fabricated in the theatre in which they are to be placed.

Theatres which do not have sufficient lobby space to warrant the use of a phonograph will not be expected to follow up music sales in the intensive manner that is being employed in theatres that do have ample lobby space. Naturally, nothing will be permitted that would conflict with the Vitaphone equipment.

As of January 1st, all music sales activities will be centered under the direction of Boris Morros, General Music Director for Publix, and all instructions and advice will emanate from his office.

## PASSWORD USED IN BROADCAST

A novel radio broadcast for the "Hollywood Revue" enabled manager I. Wienshienk of the Majestic Theatre, La. Salle, Illinois, and manager Paul Witte of the Lincoln Theatre, Decatur, Illinois, to fill their theatres much earlier than usual.

Stunt was based on free admission to the first ten persons who reported the "password" announced over the radio. The fact that a "password" would be broadcast was advertised together with the time of broadcasting.

### THREE LIVE GHOSTS

Three live ghosts, dressed in white sheets and carrying placards on their backs served as a ballyhoo for the picture "Three Live Ghosts" when played at the Majestic Theatre, East St. Louis, Illinois, manager M. E. Remley.

## CONTRA-BOSS

Another of those delightful Publix human interest stories that everyone likes to hear, came to light recently at a home office executive cabinet meeting.

Walter Immerman, divisional director for Publix Detroit operations, was present, and during the course of the meeting, Mr. Katz made this remark: "When I see Walter Immerman, it takes me back many years to the time when I was conducting my own three piece symphony orchestra in my first nickelodeon. Walter Immerman was the violinist, and his father substituted for him frequently. I could never make up my mind which of the two of them was the worst fiddler."

To which Mr. Immerman tactfully replied: "Well, boss, you've got to admit it was a swell orchestra!"

## YOU CAN DO THIS, TOO!

This is the way to write and plant good institutional stories that are remembered and that indirectly build steady patronage for your theatre. E. E. Whitaker, manager of the Publix Montgomery Theatre in Spartanburg, S. C., planted this interesting usher story in the Spartanburg Herald. You can do the same thing!

## Courtesy And Ease Of Theater Usher Result Of Diligent Training

Weekly Drills In West Point  
Manner Make Steps  
Snappy.

UNIFORMITY IS KEYNOTE

By BURROUGHS PRINCE  
"Thank you—this way please—seats to your right—room for two—" expressions of courtesy and actions of service that have familiarized themselves with the theater-goer through servants of a great public.

A business executive has said that that competition has forced the element of service to the top in the business world in order to reap successful gains. The theater business may or may not be placed in that category. It all depends, perhaps, on the type of theatrical enterprises that a given city may afford.

Certainly the two theaters in Spartanburg have everything in common. Being controlled by the Publix Theaters Corporation they are void of the so-called business element of competition, still those expressions of courtesy and those actions of service are familiar to the Spartanburg theater-goer.

Hard Study  
When one acknowledges the courtesy of a doorman or an usher in Spartanburg's Publix theaters, one invariably accepts such as mere mechanical action without the slightest thought of these actions being results of hard study and systematic training.

The Publix Theaters Corporation attributes its business success to universal Publix service and in the words of Sam Katz, its president, "in the creation of universal service uniformity is the keynote toward that end."

Every doorman, usher or cashier of the Montgomery and Strand theaters is not only a part of those institutions but is a part of one of the greatest business organizations in the world. When they affiliated themselves with the theaters they assured their employers that it was their purpose to enter the theater business for life with intentions of training for promotion.

The young man who thanks you for your ticket at the door or who politely ushers you down the aisle is in training for a better position. He may be the future manager of

Paramount theater in New York because he has cast his lot in the school of experience with promotion as his reward.

Special Training  
Every young man on the Montgomery and Strand theater staffs receives a special training prescribed by the directors of the corporation. The head doorman at the Montgomery or Strand receives the same training as does the head doorman at the Paramount on Times Square—"uniformity is the keynote to the success of Publix."

At the end of the shows every Friday night these young men meet for military drill similar to the same drilling at West Point. These drills are not for militaristic purposes to make the doormen or ushers act like soldiers, but for the purpose of each man acquiring the same walk with the same snappy step. They are drilled in signals so that an usher on one side of the theater might signal an usher on the other side for vacant seats without the patrons being annoyed by unnecessary words or actions.

Weekly fire drills are held in order that every man may know exactly how to acquit himself should a fire break out.

Prep and Pep  
The organization of the Prep and Pep club affords the entire working personnel of the two theaters closer contact with the executives and increases the knowledge of each member regarding theater work. Papers on subjects dealing with different problems that present themselves in the daily routine of work are prepared and

offered before the club for discussion. Speakers are invited to address the members on various phases of the success of a theater. Every member of the organization calls each other "Mister." The manager addresses the lowest man in the ranks as Mr. Jones or Mr. Smith. According to the executives, this plan of appellation was adopted to insure gentility and evade inferiority.

The young men are trained in the ranks and the manager of the theater gives promotion when promotion is due. They begin as ushers, are promoted to doorman, to assistant manager, and finally to the management of a theater. The Publix Theaters Corporation has a school in New York City offering 12 months college training to the managers they select for the school. E. E. Whitaker, manager of the Montgomery theater, attends the Publix school for managers.

The Personnel  
The present personnel of the Montgomery theater follows: E. E. Whitaker, manager; Amos Mabry, who started as an usher in the old Rex theater, assistant manager; James Bridges, head doorman; Grover Baker, D. B. Austell, Walter Taylor, and Ralph Foster, ushers; Miss Kathryn Lands and Lillie Mae O'Shields, cashiers.

The present personnel of the Strand theater follows: M. S. Phillips, manager; Gettys Bullington, head doorman; Wilson Bridges and Bernard Cooper, ushers; Mrs. Kathryn Roberson and Mrs. Lillian Wilder, cashiers.

## PARIS THEATRE OPERATES FOR 40 HOURS

Nearly forty hours of continuous operation, with the house almost completely filled all the time, was the climax of the December Drive at the Paramount Theatre in Paris, according to a cable received by Mr. Emil Shauer, Paramount's General Director of Foreign Theatres. The news was sent by Mel Shauer, Jr., from Paris, as follows: "Paramount Paris kept doors

### "FOR BOYS ONLY"

Envelopes marked in one case "For Boys Only" and in another "For Girls Only" each containing heralds with selling copy were used by William Pine for the Oriental Theatre, Chicago, in exploiting "The 13th Chair."

## THIS AD SPACE WAS GRATIS

These two three-quarter page ads in the Omaha World-Herald did not cost the Publix Paramount Theatre a dime. The radio company paid for them as a result of the tie-up made by Manager Charles M. Pincus. Note how copy for the theatre and the attraction predominates. And get your share of space when and if you make a similar tie-up.

**PARAMOUNT-FREED RADIO WEEK**  
November 24th to November 30th Inclusive—Plan to Attend

**PARAMOUNT**  
NOW  
GET HOT, OMAHA!  
SO THIS IS College  
ALL TALKING  
BURKE  
OVER THE TOP  
FAIRBANKS PICKFORD

**WRIGHT & WILHELMY COMPANY**  
Omaha  
Exclusive Distributors  
**FREED RADIO**  
Dealers invited to write or visit for our attractive literature.

**Have You Seen the Show?**  
At the Paramount, of Course!  
Douglas Fairbanks—Mary Pickford and the Freed Radio Starring!  
Every model of the Freed is shown in the foyer—Sure it includes the famous **SCREEN-GRID CIRCUITS**  
We invite you to look them over either at the Theatre or on our floor  
**New Low Prices Prevailing and Such Tasty Terms!**

**Hodge Electric & Radio Shop**  
110 North 10th Street—Opposite Postoffice  
Phone ATlantic 4250

## This Gag Works!

Publix showmen, anxious to get free space in their local newspapers to sell their shows, would do well to seek out the Promotion Man of that paper. He is the man who is always on the look-out for the eye-catching and attention holding stunts which the theatre, more than any other activity in his community, affords.

Manager Karl Lindstaedt, of the Paramount, Austin, Minn., did just that in duplicating a stunt, originally pulled by Oscar Doob, then Director of Advertising and Publicity of Publix Kunsky Theatres, Detroit, and reprinted in PUBLIX OPINION, Vol. III, No. 10, page 7. Lindstaedt got a three column by 10 inches ad in the Austin Daily Herald free on the "A New Job For THE AUSTIN DAILY HERALD—Filling the seats at the Paramount" idea. The Austin showman, however, adroitly and effectively attached the "Shop Early and see a Matinee" idea of the stunt.

Look this gag up and repeat it in your town!

## Candle-Guessing Contest During Anniversary Show

A novel contest helped Manager H. Paul Shay of the Colonial Theatre, Haverhill, Mass., sell his 18th anniversary show. People were asked to guess how long it would take a candle 4 feet high and one and one half inches in diameter to burn. This candle was placed in a Western Union Office window which Shay had decorated himself in an appropriate manner.

opened continuously from eleven Tuesday morning, all Christmas Eve and Christmas Day until 1:30 Thursday morning. Tremendous efforts Ullman and staff were rewarded by house nearly full all night. Will break individual day record. Theatre open 39 hours consecutively.

"Abie's Irish Rose" was the attraction for Christmas week at Paramount's ace European house.

# RADIO STATIONS AID BOX-OFFICE RECEIPTS

The following list of cities and radio stations comprise the Columbia Broadcasting System. Publix cities are marked with an asterisk. Fifty-six stations are usually used for the broadcast of the weekly, Saturday night Paramount-Publix Hour. Some stations alternate. Go to your local station, or nearest one, and effect some sort of tie-up that will produce ticket sales.

### BASIC:

Akron, WADC; Baltimore, WCAO; \*Boston, WNAC; \*Buffalo, WMAK; \*Buffalo, WKBW; \*Chicago, WMAQ; \*Chicago, WBBM; Cincinnati, WKRC; Cleveland, WHK; \*Detroit, WGH P; Fort Wayne, W O W O; \*Kansas City, KMBC; \*New York City, WABC; Oil City, Pa., W L B W; \*Omaha, KOIL; Philadelphia, WCAU; Philadelphia, WFAN; Pittsburgh, WJAS; Providence, WEAN; St. Louis, KMOX; \*Syracuse, WFBL; \*Toledo, WSPD; Washington, WMAL; \*Chicago, WJJD.

### SUPPLEMENTARY:

Harrisburg, WHP; Columbus, WAU; \*Indianapolis, WFBM; \*Rochester, WHEC; \*Youngstown, WKBN; Toronto, CFRB; Montreal, CKAC; \*Columbus, WCAH; \*Sioux City, Iowa, KSCJ; \*Waterloo, Iowa, WMT; \*Hopkinsville, Ky., WFIW.

### GROUP 1:

\*Asheville, W W N C; Norfolk, WTAR; Roanoke, WDBJ.

### GROUP 2:

\*Birmingham, WBRC; \*Chattanooga, WODD; Memphis, WREC; Nashville, WLAC; \*New Orleans, WDSU.

### GROUP 3:

\*Dallas, KRLD; Dallas, WRR; \*Little Rock, KLRA; \*Oklahoma City, KFJF; \*San Antonio, KTSA; Topeka, WIBW; Wichita, KFH.

### GROUP 4:

Milwaukee, WISN; \*Minneapolis, WCCO; \*Minneapolis, WHRM.

### GROUP 5:

\*Denver, KLZ; \*Los Angeles, KHJ-KNX; \*Portland, KOIN; \*Salt Lake City, K D Y L; \*San Francisco, KFRC; \*Seattle, Tacoma, KVI; Spokane, KFPY.

## WRIGHT CITY MANAGER

Announcement of the promotion of J. C. Wright, manager of the Rivoli Theatre, New York, is made by David J. Chatkin, General Director of Theatre Management. Mr. Wright is promoted to be City Manager at Miami, Florida.

## 'BURNING UP' HOT MOVIE FARE

The following telegram was received by Chas. E. McCarthy, Director of Publix Relations from Paramount and Publix from Arch Reeve, Director of Publicity for West Coast Studios:

"Burning Up" Richard Arlen's first starring picture, previewed last night at Westlake Theatre is one hour of first class entertainment. It is a good picture chiefly because dirt track auto race climax is best and most thrilling race ever filmed. Besides, it has fast action, a fresh and interesting love story well played by Arlen and Mary Brian, a splendid cast and lots of comedy both in lines and gags. "Burning Up," first auto racing picture with one hundred percent dialogue and sound, is sure to please and to prove excellent audience fare,

ARCH REEVE.



# SIXTH SCHOOL COURSE COMPLETED

## VARIETY OF SUBJECTS COVERED IN LAST WEEK

The sixth Manager's Training School course came to end last Saturday after a week made short by the Christmas holidays. At the present writing, the men are at their posts and preparations for the next course are actively going on.

Early in the week, the students listened to a lecture on program building given by Milton H. Feld, director of division A. "There are no definite rules to follow in program building," he declared at the beginning of his talk, "and the moment we are definitely bound by convention, and rules we will find that we are no longer showmen."

None the less, Feld continued, every manager must realize that his future success depends on his knowledge of feature pictures and his appreciation of them. The proper presentation of the feature and the selling of it is the heart of every operation. Consequently, it is up to the manager to utilize every source of information on pictures that is available. In addition, he stated, the successful manager is the one who has trained himself to analyze in advance the selling values of his pictures.

In the elaboration of his subject, Feld discussed the theory of program building and presented several typical programs, explaining the reasons that prompted the choice of each item in the list. He closed his talk with the following injunction. "It is more important to get your show right than to consider the feelings of those who built the show. Be a good enough business man to kill a stunt on the stage or screen if it does not register with the audience. If you must, work on your program until the very last showing and make improvements wherever you can."

### Lawrence and Kleinert

Later in the day, Messrs. Lawrence and Kleinert of the music department discussed the work under their immediate control and elaborated on the talk given at an earlier date by the director of the department, Boris Morros.

The functions of the real estate department, which was represented in the class room by Fred Green and Michael Hughes, were next considered. The question of making surveys before acquiring a theatre, and the matter of financing were discussed in detail.

Before starting their Christmas holiday, the men listened to a talk by Ben Serkovich, the editor of PUBLIX OPINION. Realizing that Christmas would be a lonely time in New York for most of the men, Serkovich gave a peppy talk that tickled their funny bones and caused them to leave the building in high spirits.

### Hawkes on Stagecraft

During the remainder of the week, the student managers listened to a talk on stage-craft given by Mr. Hawkes, veteran stage manager of the Rialto Theatre, paid a visit to the showrooms of the Kliegle Lighting Company to observe the operation of effect machines, and paid a visit to the Publix scenic department where a talk on stage shows and the construction of stage scenery was given. On Saturday the men received their assignments and most of them left New York that afternoon.

Executives who had followed the work of this class expressed their satisfaction at the showing made by the men. The fact that all of the students came from theatrical ranks accounted for their ready grasp of the highly technical material taught them, and proved the wisdom of recruiting students in this manner. Credit for the course goes to director Elmer Levine, formerly assistant to Jack Barry, and to Henry Schwartzberg, assistant to Levine.

### MICKEY FINN

To settle any quarrels about it, Mickey Finn wants everybody to know that King Vidor's great MGM drama of the American negro, "Hallelujah", is not in Technicolor. Just natural color, says Mickey—and as usual, Mickey is right—or wrong

## GRADUATES ASSIGNED

The present assignments of the graduates of the sixth manager's training school are as follows:—

Fritz May	Paramount Theatre, Atlanta, Ga.
Joseph Cronin	New England Division
Wilfred Tully	Strand Theatre, Pawtucket, R. I.
Fred E. Johnson	Strand Theatre, Portland, Me.
Norman Kohn	Foreign Dept. (Brazil)
Harry Botwick	New England Division
Ralph Phillips	Egyptian Theatre, Greenville, S. C.
Thomas Read	Modjeska, Augusta, Ga.
Alfred Baudais	Strand Theatre, Yonkers
B. F. Sharp	Brooklyn Paramount
Isaac Fine	Rivoli, N. Y.
E. J. Burke	Rialto, N. Y.
H. C. Sullivan	Publix-Ohio-Indiana Division Office
J. J. Katz	B & K, Chicago
A. P. Conroy	B & K, Chicago
A. Leonard	B & K, Chicago
Herbert Brenon, Jr.	Saenger Office, New Orleans
Clarence Kramer	Saenger Office, New Orleans
Thom. Schmidt	Dallas, Texas
Maurice H. Leahy, Jr.	Denver, Colo.
F. S. Norton	Crawfordsville, Indiana
R. St. Anthony	Minneapolis, Minnesota
Thom. F. Whyte	Dallas, Texas

### Manager in Haverhill Makes Tie-Up Series

A series of tie-ups with store keepers enabled Manager H. Paul Shay of the Colonial Theatre, Haverhill, Mass. to obtain a lot of publicity during the showing of "Sweetie." Music shop windows were dressed by Shay, who made sure that large compo-board cutouts were installed to sell the picture. A number of counters in stores about town were also dressed by Shay. Stills and printed cards did the work for the theatre in those cases. In addition to

the music arrangements, Shay inaugurated two candy guessing contests with the co-operation of the confectionery shop owners.

Not content with all this, Shay ran two half page co-operative ads in the newspaper, one in a daily paper and one in a Sunday paper. These were sponsored by the candy merchants.

Playing up the school element of the picture, Shay had a collegiate Ford tour the town, and had one night designated as football night with the teams and coaching staffs of both local high schools as guests. The picture played to tremendous business throughout its run.

## Pioneer Coach Is Salt Lake Bally-Hoo

An old stage-coach helped Mr. Porter, manager of the Paramount Theatre in Salt Lake City, Utah, in his campaign on "The Virginian."

The coach was used as a bally-hoo in advance of the opening and, during the run, traversed the streets of the city picking up passengers when hailed and taking them to the theatre. Its novelty created comment while a good many people rode in it for a lark.

The arrival of the Publix Entertainment Special before the opening created an opportunity for further exploitation. A parade of Buick automobiles arranged with the aid of local sales concern helped introduce the limousine to the public. Later it was used to call upon schools, factories, and shops or was on display near the theatres.

Here, just as in the other towns at which it stopped, the Entertainment Special created a furore of excitement and admiration. According to W. J. Murphy, of the divisional publicity department, it brought home the Publix idea and Publix Theatres.

### Lady Canvasser Issues Christmas Invitations

Employing a woman to go from house to house distributing Christmas invitations to children under ten, Manager S. S. Solomon of the Paramount Theatre, Youngstown, Ohio, not only got a heavy attendance of children coming for gifts and parents accompanying them, but had an opportunity to learn some unusual facts of commendation and criticism as a result of conversations between the canvasser and adult patrons.

## WOMEN'S CLUBS, IF PRACTICAL, GOOD ALLIES

Despite the fact that most showmen are inclined to steer clear of women's clubs because of their fanciful ideas as to what constitutes the proper kind of pictures for their children to see, Publix-Balaban & Katz, in Chicago are finding that, for certain angles, a cordial relation with women's clubs is a help and not a bother.

Theatres want children's business. With serials and prizes and what not they try to work up an afternoon business among the youngsters, especially during school periods.

This is particularly true in neighborhood theatres. About a year ago Mrs. Willis Graham came to Harry Lustgarten (now in Detroit) asking his co-operation. Mrs. Graham is an officer of the Illinois Federation of Women's Clubs.

### Kid Klub Started

She was sane on the matter of movies for children, realizing that youngsters want exciting entertainment as much as their elders. So with Ezra Levin, then managing the Tower, a Kid Klub was started at that theatre. Great care was taken to select a week for the start when the picture was right for children. It happened to be Richard Dix in "Red Skin".

A comedy was added at the cost of \$15 and a series of Kid Klub celluloid buttons, costing about \$25, was made up. Each button had a Kid Klub trade mark and a letter of the word T-O-W-E-R. When the children (by coming each Saturday to the theatre) had received all the letters they were given a huge celluloid button making them full-fledged members.

Mrs. Graham turned over her mailing list to John Joseph of the advertising department. At small cost special post cards, signed by Mrs. Graham went to 5,000 mothers on the south side urging them to send their children to the Kid Club. This was repeated from time to time.

Today the Kid Klub is well established. It fills seats for the early Saturday show—at a house like the Tower, a show previously sparsely attended.

### Builds Good Will

The cost is small, the good-will great — and the mailing list of value because the women's clubs do not give out these lists for commercial use. It is well to use special boxes in the advertising on Friday afternoon and Saturday morning. Nor does it hurt to circularize the schools with a cheap but lively circular planned for the eye of the young boy and girl. The button or prize inducement is also a help.

Mrs. Graham was so well pleased that from time to time Publix B & K theatres have opportunities of getting publicity thru the Illinois Federation of Women's Clubs. Mr. Levin talked to 2,000 Chicago women on censorship, putting our ideas on censoring films to them. So well was the talk received that Mrs. Graham mailed 100 copies of the talk to surrounding towns to be read at federated club meetings.

### Lobby Singers Entertain

From time to time the lobby singers from south side theatres attend big group meetings and entertain for 5 or 10 minutes. Mrs. Graham understands that the theatres want sectional groups—from the south, north or west sides. Thus the theatres near their homes are brought to their attention.

This kind of thing can't be a ballyhoo—and much of its success depends, of course, upon the type of woman with which a contact is made. Hunt for the sane and practical women's-club official and you'll have success.

## What A Showman You'd Be If ———!

*If You Could Only Remember The Things You Know, At The Moment When You NEED To Remember!*

You can have a memory-tickler if you'll save your copies of PUBLIX OPINION, uncut, and unmutated.

WHEN A NEWCOMER TO PUBLIX JOINS THE ORGANIZATION — LET HIM SPEND A FEW HOURS READING THE BACK FILES!

It will give him a background upon which you can build your direct instructions!

DON'T CUT OR MUTILATE YOUR PAPER!! FILE IT!! Take a memo-pad and jot down notes on what you want to use or pass on, and you'll always have your file ready to refresh your memory when you NEED an idea.



## SELLING 'SHOW OF SHOWS'

By A. P. WAXMAN,  
Advertising Director, Warner Brothers

1.—Technicolor is something to play up in your advertising. The Saturday Evening Post and fan magazines will carry smash advertisements by Technicolor specifying "Show of Shows" and other Warner Bros. pictures done in Technicolor.

2.—Seventy-seven stars afford 77 centers from which to radiate promotion and publicity. Capitalize on the individual popularity of these stars—each one has a tremendous following and "They Are All Here."

3.—"From Shakespeare to Jazz" tells the story in few words. Every development of entertainment the stage or screen has ever accomplished is found in the various episodes of "Show of Shows". The whole sweep of amusements is indicated in the truthful slogan: "From Shakespeare to Jazz".

4.—Costuming that will give the women folks heart-burn as they see floods of gorgeous color picking out every shade and tone in the rich texture; every line of pattern, every oddity in design.

5.—One thousand chorus girls. Count 'em yourself. Invite your audience to count 'em. Hollywood's cream of beauty—the pick and choice of girlhood and none recruited from the "Army of Extras." Every girl a dancer. Every girl a singer. Every girl a PEACH!

6.—Although John Barrymore's first picture is "General Crack" he was first heard speaking from the screen in "Show of Shows". In towns where this picture is first there will be found a great asset in advertising "Barrymore's Voice Heard Now for the First Time from the Screen."

7.—The scenery and production challenge the eye to believe what it sees. The combination of color, costuming, sets and accoutrements of these tremendous settings will leave the audience marvelling no matter how high their expectations may be. Nothing has ever equalled this production.

8.—Warner Bros. and Vitaphone offer "Show of Shows" as the crowning achievement in the advance in modern photographing they have always led and pioneered. The "Know How" is blazoned on every set and scene. The public gets the benefit of a prodigal expenditure of money—and every dollar is in sight to be admired and to thrill the amazed beholder.

## LONDON WRITER PRAISES TUNES FROM TALKIES

For those Publix theatre managers who have not given full attention to the matter of exploiting the song hits from sound pictures, the following article which appeared in the December 15 issue of "The Observer," London's conservative and popular newspaper, should be of some inspiration for the future:

"The very fact that tunes from the talkies have given the public something reproduceable in their own lives, something that can be sung, whistled, danced to, made personal and familiar, has brought about increased popularity of pictures."

"With hardly an exception, the sound pictures that have broken records, the sound pictures that the crowds remember and talk about, are the films with a good tune to clinch them. The film with a tune comes away with the audience and is revived at every grapple with the cadences, every mental repetition of a half-elusive phrase."

The song hits from sound pictures have taken England by storm. There is not a dance and music hall orchestra, variety artist, and radio broadcasting station, that does not get repeat requests for these songs. At the same time the sheet music and gramophone shops have done a heavy business, capitalizing on the popularity and tunefulness of the songs, and incidentally plugging the pictures in their window displays, house organs, and newspaper advertisements.

Melodic songs from sound pictures will always be popular, and it is by virtue of this popularity that theatre managers can effect a tie-up with music stores, music publishers, and phonograph record manufacturers.

## SELLING "THE STREET OF CHANCE"

By Russell Holman,  
Advertising Manager, Paramount Pictures

You always knew William Powell would give a truly great performance in a swell picture built around him. This is it! (Not a bad piece of copy for advertising it.)

You get the same thrill out of looking at "The Street of Chance" as you got when you first saw "Underworld." A sense of strong, red-meat, gripping entertainment, with everything VITALLY REAL as a sock on the nose! This show, Powell's first starring film, will do for him what "Underworld" did for Bancroft. You're witnessing the birth of a mighty box office star, brothers! Bill Powell. They'll be hanging on the lobby ropes to see "Street of Chance" by the third day of its run. And they'll be asking by the hundreds, "When's he coming again?"

I heard some of the boys say when they left the projection room, "It's a great picture, but will it get the women?" They said the same thing about "Underworld". 1930's women don't go for cream puffs; they eat meat.

In case you don't know the story of "Street of Chance," Powell's a big-time gambler in it. Like Rothstein. He'll bet a hundred grand on a cut of the cards. It's in his blood, like a disease. It wrecked his marriage to a beautiful girl. He's ruthless but square. He has another gambler bumped off for welching and doesn't flicker an eyelash. But he also stakes a newsboy's wife to three years in Saranac. Powell's kid brother has got gambling in his blood too. The kid marries a fine girl and brings her to New York because he wants to play the great "Natural" Davis. "Natural" is Powell, though the kid doesn't know it. Powell sees the kid and his marriage start to go the same heart-breaking route that he and his have gone. Powell determines to head him off at all costs. To do it, he has to welch in the biggest gambling game of his career. And Powell's bumped off for it. "Bet you 50 to 1 that I croak," mumbles Powell to the ambulance interne as they rush him down Broadway to the hospital. "You're on," says the interne. And a few minutes later Powell's dying whisper comes up from the ambulance floor, "You lose—doc".

Sell Powell as per the first paragraph above. Remind them of his fine performances in "Interference", "Canary", "Greene", "Four Feathers", "Pointed Heels" and the others. They demanded him as a star—now they've got him! The Lovable Bad Man of the Screen. The Finest Voice in the Talkies. The 1930-Type Star. Screenom's Most Polished Actor.

Sell the women: What does it mean to be a big-time gambler's wife? Never knowing when he leaves you whether he's coming back a millionaire or a pauper—or at all. In the picture Powell's wife tells how he went out to the corner for five minutes to 'phone his mother and got back three days later with \$200,000 won at stud poker. His Wife vs. the Game. Playing the game of love with loaded dice. Hearts—are they something to love with or something to fill a flush with?

Sell the title: "The Street of Chance" is Broadway. Not the Broadway of the lights and theatres. Not the Broadway of the gunmen and the racketeers. But the Broadway where shadows in green eye shades risk a fortune on a roll of the dice; where grim-faced men gather in guarded rooms; where Nerve is King and the Goddess of Chance is Queen and Death rewards the Weakling. Map the Street of Chance and mark on it the hotel where "Natural" Davis got his, the apartment where his wife waited, the hotel where the Big Game took place; Larry's.

Sell the story: He risked his brother, his wife and his life on a card. Did he win? The King of the Street of Chance. Fate loaded the dice. Etc.

Selling the supporting cast: Regis Toomey, Jean Arthur (Rogers new girl friend in "Halfway to Heaven"), Kay Francis (never so beautiful as here). They're all good.

Get a newsboy, like the kid in the picture, to hand passers-bys cards reading: The Big Game's on at the Rialto Theatre. Stud Poker. "Natural" Davis is playing.

Maybe they'll let you tag the street the theatre's on as THE STREET OF CHANCE, putting signs on telephone poles, etc.

Merchant tie-up: Get all the stores on the shopping street of the town to come into a co-op page under the heading NOT "THE STREET OF CHANCE" BUT "THE STREET OF SURE VALUES".

Window tie-up: Show the various hands in the Big Poker Game in the picture; Powell's, Toomey's, Dorgan's and the rest. A store selling playing cards might give this a window.

The stills are swell. Many of them fine for cut-outs. Show big heads and shoulders of Powell silhouetted against Times Square, Broadway, etc.

Must stop now. Have already run longer than usual. You'll understand the reason when and if you've seen "The Street of Chance". It ranks with the season's best. Let's give it the break and get the jack it deserves!

acters of DANCE OF THE PAPER DOLLS do their stuff. Consists of forty (40) talented children in a peppy revue. Gorgeous scenes; A perfect rainbow of color, which is far above the average: One of the best things done in the line of shorts and should prove an excellent subject for Xmas. Sure-fire anywhere.

### EDUCATIONAL

1668 MAD HOUSE (18 min.) This is a two reel knockout comedy which takes place in the apartment of a married couple. It is rough and tumble all the way thru. Eddie Lambert, of vaudeville fame, plays the lead, making use of his Jewish dialect to advantage. Good hokum with a feature of the dramatic type.

### METRO

GREAT GOBS—Chase (21 min.) Charlie Chase again demonstrates his ability as a comedian in the role of a sailor. Contains the elements of hokum, song and dance that will prove excellent entertainment for the "B" houses.

SKIRT SHY—Langdon (20 min.) Here again we have Langdon in the role of a simpleton. The subject contains a lot of slap-stick situations. Landon posing as a woman and mistaken for the girl of a jealous suitor, goes thru a lot of knockabout antics that should appeal to children. The picture as a whole is somewhat slow and is only fairly amusing.

## Times Square Listens To Paramount Song Hits

When a huge Christmas tree and a number of public-address loudspeakers were erected in Times Square, the busiest part of New York City, arrangements were made with the Hotel Astor, which

was to supply the music for the broadcast, for the use of such Paramount song hits as "Sweeter Than Sweet," "Ain'tcha," "I Have To Have You," and "Dream Lovers."

This bit of exploitation work was done by Sam Baron, of the Famous Music Corp., the music publishing concern affiliated with Paramount.

## Synthetic Radio Broadcasting, Effective

Bloomington, Illinois, has no federal licensed radio station. Unable to take advantage, therefore of any radio tie-ups, City Manager Ralph W. Lawler made use of an ingenious mechanical stunt to give him the same advantages.

In six of the leading restaurants and confectioners shops, radio loud speakers were installed. These were connected by leased telephone wires to one of the Publix theatres in the town, where, by means of an old and amplifying unit, a microphone, and an electric reproducer, it was possible to "broadcast" record music to the various restaurants throughout the town. Of course, the proper songs and the Publix theatres were plugged.

The stunt was accomplished at nothing more than a cost of \$8.00 per month for each wire.

## Showmen Outsmart Billposter Ruling

John Joseph and A. L. Burks, of Publix-Balaban & Katz advertising department, pulled a nifty in Chicago, where window cards cannot be used by theatres unless a bill poster is hired. Anxious to avail themselves of the exceptionally good advertising afforded by this medium around Christmas time when everybody is peering into windows, and yet unwilling to pay out good money for bill posters, the two B & K showmen went to the various businessmen's association meetings and sold the merchants on putting the cards in their windows themselves. Since the cards were sponsored by the businessmen's association, services of bill posters were not required. Over 1,500 windows were used in various parts of town.

## SHORT REVIEWS OF SHORT FEATURES

by Louis Notarius  
Publix Theatres Booking Department

### VITAPHONE

3239-39 THE FLATTERING WORD (21 min.) A two reel prize playlet written by George Kelly. The star is Harrison Ford. It consists of bright satire on the adventures of an actor on tour. Clever comedy—sparkling dialogue and deft characterization. Has elements of sophistication and may be used to advantage in the better houses with a feature of the slapstick type.

3280 AT THE CHURCH FESTIVAL (10 min.) This comedy is carried mainly by Dick Henderson; known to vaudeville fans as the roly-poly comedian. Here we find the actor invited to deliver a lecture to a group of church elders. He immediately gets off his subject and begins to wise-crack and vulgarize in an attempt to draw a laugh. The camera moves from one elder to the other in close-ups; and the solemn expression of each face as the comedy is delivered should prove very amusing. Henderson's jokes are not the best; but his delivery is fast and he displays a clear, appealing voice in the several numbers which he sings. Fair comedy as an opener for the show.

928 YORKE & JOHNSON IN CRINOLINE CLASSICS (7 min.) Two charming ladies with pleasing soprano voices. Their repertory consists of high-class ballads and they finish with a novel rendition of ST. LOUIS BLUES in operatic style. These two ladies have appeared in Publix Units successfully. Their act is class all the way thru, and should prove fine entertainment in the best houses. Warner Bros. considered it good enough to open with GENERAL CRACK in New York.

3334 ALWAYS FAITHFUL with Blanche Sweet. (10 min.) This is Blanche Sweet's first talking picture and can be exploited from that angle. Her role is that of a wife who finds indiscretion the better part of marriage. It is a domestic drama that has a decided punch and unusual suspense which holds the interest from beginning to end. A good, strong sketch that may be used with a comedy feature.

3335 FOR SALE with Gregory Ratoff. (6 min.) A comedy that is full of novel gags. It portrays the activities of a salesman, with a decided accent, who forces his way into the office of his prospect, and annoyingly offers to sell anything from a shoe-lace to Carter's Liver Pills. He is the pest of pests. His delivery is fast and funny. Ratoff appeared in such stage successes as KIBITZER, CASTLES IN THE AIR and TENTH AVENUE. A good comedy that will go well with a dramatic feature.

2640 THE BARBER SHOP CHORD (8 min.) A novelty that is sure-fire. A barber resorts to NIGHT CLUB methods to draw patrons. Upon entering, each customer is asked by a floorwalker in full dress, what he desires. If it's a shave—does he want a dance or song with it? Each request is granted, and then winds up with an ensemble by both barbers, manicurist and patrons, in a sure-fire finish. Great closing Act.

3669 DANCE OF THE PAPER DOLLS—A Technicolor Flash. (9 min.) A famous song hit is brought to life. All the char-



## MORROS IN CHARGE OF SHEET MUSIC AND RECORDS

Publix Sheet Music and Record Department, hitherto run as a separate unit, has become part of the Music Department and under the jurisdiction of Boris Morros, Publix Music Director.

With the limitless facilities of the Music Department, which is in constant touch with the musical activities of every Publix theatre, greater scope will be given to the plugging of sheet music and records than has hitherto been possible. All matters pertaining to sheet music and records should immediately be taken up with Mr. Morros.

### CHICAGO PROMOTIONS

Three Publix Balaban and Katz theatre managers and one assistant manager were recently promoted in Chicago. Harry Lustgarten, formerly manager of the Paradise, was transferred to Detroit to supervise the management of six Publix theatres there. Nate Platt, manager of the Uptown, will supervise the management of the Paradise as well as that of his own theatre. S. Goldfinger, of the Harding, was promoted to the management of the Paradise. Goldfinger's assistant manager, L. Wolrach, was moved up to fill his post.

## NEW TITLES

"Medals" has been changed to "Seven Days Leave." The Motion Picture News says of this picture, "Paramount gambled—and won!...finely done...carries intense interest throughout...one of the best of the year."

"Flesh of Eve," Nancy Carroll's first starring picture is now called "Dangerous Paradise." This is an exciting South Sea melodrama, directed by William Wellman. Others participating: Richard Arlen, Warner Oland, Gustav von Seyffertitz, Francis McDonald.

Evelyn Brent's latest picture, now in production, has been definitely named "Slightly Scarlet." Clive Brook will be co-starred with Miss Brent. Story is by Percy Heath, adaptor of "Close Harmony."

"Sarah and Son" has been definitely set as the title of the picture in which Ruth Chatterton heads an all-star cast, with Fredric March as leading man. Dorothy Arzner is directing this mother love story, from Timothy Shea's novel of the same name.

"Come Out of the Kitchen" has been retained as the final title of the Nancy Carroll musical comedy-drama being adapted from the stage success of the same name. An all comedy cast including Harry Green, "Skeets" Gallagher, Stanley Smith, Lillian Roth and ZaSu Pitts has been assembled for this new "Sweetie."

## 'Sweetie' Song Hit Deserves Big Plug

The popularity of Precious Little Thing Called Love was synonymous with that of Shopworn Angel. One helped the other, and both were successful. Precious Little Thing Called Love made history in the music selling world, and deservedly so, because it is a good, tuneful number, well presented in the picture, and exploited by theatre managers in a commendable manner.

There is no reason now why Sweeter Than Sweet, the song hit from Sweetie, should not attain the same success. It gets a real plug in the picture, has a haunting melody, which is, after all, the greatest sales argument, and lends itself to exploitation of every manner. It is now entirely up to the theatre managers to put it over so that it not only equals the best sales record, but actually beats it.

Sweeter Than Sweet from its initial introduction has taken the public's fancy. It has been adopted by radio singers, orchestras, and vaudeville actors, and the phonograph companies have made good vocal and dance recordings of it. It is now a matter of local advertising to give it the final send-off to success.

## YOU CAN USE THIS IDEA!

Except for the fact that the body type should have been at least one size larger, this is a splendid specimen of a selling ad, one that creates the well known urge in patrons to see the picture in question. You can use this same idea for any picture which has roused your enthusiasm and deserves attention from a unique angle.

## Thursday, Friday and Saturday CLEAR THE WAY!

For the smartest, most amusing and most original musical comedy the screen or stage ever saw.

## "SWEETIE"

### The Type of Story

"Sweetie" is a musical comedy in a prep school setting. It's a fast fresh youthful picture. It starts like the 20th Century Limited and never slows down. It settles no problems. Nobody weeps. It's the most cheerful picture in years. It's what the whole world wants to see. The kids will scream with delight. The old people will get the greatest kick they've had since they got their first kiss. If Ponce De Leon had seen "Sweetie" he never would have gone hunting for the fountain of youth.

### The Cast

The cast of "Sweetie" features three well known names:

Nancy Carroll—one of the best female bets on the screen today. With more "It," more pep and a better singing voice in "Sweetie" than she's ever shown before. Nancy will be the nation's sweetie after this show.

Helen "Sugar" Kane—discovered by Publix. A wow in Arthur Hammerstein's musical comedy hit, "Good Boy." Liked by millions of radio listeners. Cuddling and hell-raising and boop-boop-a-dooping in her own inimitable way in "Sweetie."

Jack Oakie—the streak of sunshine from "Close Harmony," "Street Girl" and "Fast Company." The nation is Oakie-conscious today. He oakies—than ever in "Sweetie." Wise-cracking, breezy, tap dancing and singing.

William Austin—Doing a fussy professor role in "Sweetie" that will get 'em giggling.

Stanley Smith—good looking young leading man.

Stuart Erwin—playing a dumb football Goliath, and trying to win Helen Kane on the side.

### The Music

"Sweeter Than Sweet"—a hit number as big as stage musical comedy has ever heard. Sung by Carroll and by Smith.

"Alma Mammy"—a jazzification of the usual alma mater song by Oakie in the Al Jolson manner.

"Bear Down"—a stirring school march song that any college would be glad to steal.

"Peekin' Knees"—a swell Broadway musical comedy number.

Three knockout numbers by Helen Kane sung as only she can sing them—"He's so Unusual."

"I Think You'll Like It" and "The Prep Step."

"The Prep Step" is a brand new dance, better than the varsity drag.

### Added Attractions

"SCHOOL BEGINS"  
Our Gang Comedy  
PARAMOUNT NEWS  
"INTERVIEW"  
A Vitaphone Act

A Publix Theater

**RITZ**

Home of Paramount Pictures  
Noble at 13th. Phone 844

### Coming

Monday, Tuesday and  
Wednesday

"TAMING OF THE SHREW"  
With MARY PICKFORD and  
DOUGLAS FAIRBANKS

### Shadow Box in Theatre is Effective Windbreaker

A shadow box display serving both as a windbreak for the center aisle and an effective advertising medium has been made by the staff of the Paramount Theatre, Ogden,

Utah, according to word from Manager Ross Glasmmann.

Placed right in the theatre, it prevents chilling drafts from sneaking down under the feet of patrons and in addition earns in increased box office receipts for the space it occupies.

## MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix for the benefit of everyone in Publix.

### EDWIN S. C. COPPOCK

Edwin S. C. Coppock, manager of the Royal, Kansas City is a graduate of the University of Texas and the Managers' School.



E. S. C. Coppock

While at the university, Coppock, who attended the college of electrical engineering and business administration, became technical director of the Texas Curtain Club, which established a definite leaning toward the theatre game. He was also a member of the Federation of Musicians.

In 1926, Coppock joined the San Antonio Amusement Company as floor manager of the Princess. One month later he was transferred to the Empire Theatre, in the same capacity but was soon promoted to house manager. Shortly after this promotion, Coppock received an appointment to the Managers' school. Upon his graduation from the school in May 1927, he was assigned to the Texas Theatre, San Antonio as house manager, later being transferred to house manager of the 'Met', Houston.

### RICHARD BRADLEY

Richard Bradley got his experience in showmanship through newspaper work, road show publicity and advertising, and theatre management.



R. Bradley

Bradley spent five years managing theatres in Minnesota and Wisconsin. At the time the Finkelstein & Ruben Theatres were bought by Publix, Bradley was employed by them as exploitation representative for three theatres in Sioux Falls, S. D., but was later transferred to manage the State, Wisconsin, and Grand theatres in Eau Claire, Wis., his present assignment.

### RALPH L. RIPLEY

Ralph L. Ripley, manager of the Codran Sq. Theatre, Dorchester, Mass., has had a varied career during his thirty-five years in show business.



R. L. Ripley

In 1893, after having spent two years in the employ of a construction company, he got a job as treasurer of the Lyceum Theatre, Boston. Gradually mastering every detail of theatre management, he was made the manager of this theatre in 1898. Ripley continued in this capacity until 1908, when he organized and promoted the construction of the present Gaiety, where he remained as manager for nine years. From that time on, Ripley managed various stock houses and road show attractions. He has also been very active in business movements, labor problems and on political committees. At one time he was president of the Boston Theatre Managers' Association.

### MARION E. WALKER

Marion E. Walker worked with his father, H. L. Walker, veteran showman and booking expert, who as the head of the H. L. Walker Circuit of Theatres, served more than 150 northwest theatres with road show talent.



M. E. Walker

After a comprehensive experience in the booking agency, and in the operation of six theatres in Aberdeen, S. D., Walker entered the employ of Finkelstein & Ruben as manager of the Huron and Bijou theatres, Huron, South Dakota. At present he is still assigned to these houses.

### ELMER P. NELSON

Retail store selling and film selling have helped to give Elmer P. Nelson



E. P. Nelson

manager of the State, Waseca, Minn. the sound notions of merchandising which he now devotes to ticket-selling for his theatre.

Before enlisting in Naval aviation, in the World War, Nelson owned a clothing store in Albert Lea, Minn. When he returned from the war in 1919, Nelson was employed by the Valleau Theatre Company as manager for various theatres in Minnesota, Iowa and North Dakota. Later he worked for F. & R. as film salesman, then in the advertising department and finally he was given a managerial assignment at their Colonial Theatre, Watertown, S. D. In 1924, Nelson purchased the State but leased it, two years later, to the F. & R. Circuit who retained him as manager.

### HARRY A. HOLDSBERG

The present manager of the Columbia, Davenport, Ia., received his theatre experience from the ground up, in as much as he is one of the many Publix showmen who worked their way up from the ranks.



H. A. Holdsberg

In March, 1927, Harry A. Holdsberg started as floor captain at the Riviera, Omaha, Neb., later being promoted to the art and exploitation department of that theatre. A year later, he became assistant manager of the Des Moines Theatre, from where he was later transferred to the Capitol, in the same city. Holdsberg also served as assistant manager at the Fort, Rock Island, Ill., and the Paramount, Waterloo, Ia., before being assigned to his present position as manager of the Columbia, Davenport, Ia.



## SOUND NEWSREEL WILL BE ISSUED TWICE WEEKLY

So enthusiastic has been the reception accorded the Paramount Sound News by both the public and theatre management, that starting with the middle of February, it will be released twice weekly instead of weekly as heretofore.

This action is the culmination of an appreciation that has lifted Paramount News to the top rank in the few brief years of its existence. It reflects the wisdom of the policy of emphasizing news rather than novelty features which is the outstanding characteristic of the news service.

### BORROWS FROM BARNUM

Manager M. E. Remley of the Majestic Theatre in East St. Louis borrowed a page from Barnum's book for the December Drive, and arranged for house-to-house distribution of 10,000 circus-type heralds. On colored news-print, his heralds effectively sold six pictures, popular prices, a morning show for children, suggestion of Majestic tickets for Christmas gifts, free parcel checking service and a New Year's Eve midnight show.

## DO THIS NOW FOR "7-DAYS LEAVE"

On January 25, "Seven Days Leave" will be generally released, and Russell Holman, advertising manager for Paramount gives PUBLIX OPINION a swell hunch to pass on to you, in connection with it. He suggests a daily co-op page in advance of the opening, in which the idea is:

Gary Cooper, the human lover and adventurer who stars in the picture has written to the editor of the newspaper that will sell the co-op series, and asked for information about the city. He wants to know what is recommended to a person of his characteristics, should he happen to get "Seven Days Leave" to enjoy in that city. After such a letter has been printed in the newspaper as a news story, the Display Ad Sales Manager for the newspaper gets up seven dummy-layout pages, and proceeds to sell them to ball rooms, restaurants, merchants, etc., who claim they can make it interesting for Gary Cooper in your town.

We think Mr. Holman's idea is practical, and offered sufficiently in advance to warrant its immediate promotion. If you have any confidence in what PUBLIX OPINION thinks, we'd like to give Mr. Holman a pleasant demonstration of your ability to take a live, practical sales-hunch, and knock it into a box-office stampede.

## Parade Stunt Stirs 'Em In Jamaica

G. F. Evans, of the Palace Theatre, Kingston, Jamaica, British West Indies, a Publix-Saenger operation, finds in PUBLIX OPINION many stunts applicable to Jamaica, where many of the promotional ideas which are the stock in trade of the American theatre manager are rendered partially if not wholly impractical by virtue of local conditions.

The auto-parade idea hit him hard and as a result he staged a "Motor Carnival" that will be an annual event. Evans had seventeen of the twenty local motor car agencies lined up solidly behind him, and before the date of the parade it was evident that he had also sold the papers and the townspeople solidly on his project. With such support it was inevitable that every agency in Kingston fell into his idea with enthusiasm. The event was tied up with coming attractions.

Merchants fell in solidly behind the Motor Carnival, with the result that the streets of the business section were decorated and a band was promoted. Announcement of the judges, who were the Mayor, the manager of the public utilities in Jamaica, and the manager of the foremost bank in Kingston, netted more space in the papers.

The total cost was expenditure of \$90 in prizes—the cost to motor agencies for decorating each of the twenty cars in the parade exceeded that amount—and plenty of energy. The \$90 came right back into the box office of the Palace in increased attendance on the night the prizes were awarded.

## COLUMBIA ISSUES PARAMOUNT HITS

The Columbia Phonograph Company, in their December list of disc releases, features the following song hits from recent Paramount pictures:

**MY SWEETER THAN SWEET** (From "Sweetie")—Played by the Ipana Troubadours—Record 2006-D

**WHAT WOULDN'T I DO FOR THAT MAN** (From "Applause" and "Glorifying the American Girl")—Played by The Charleston Chasers—Record 1989-D

**MY LOVE PARADE** (From "The Love Parade")—Played by the Columbia Photo Players—Record 2000-D

**DREAM LOVER** (From "The Love Parade")—Played by the Columbia Photo Players—Record 2000-D, reverse side of preceding disc.

## Novel Co-operative Ads Gets Many Contestants

The pictures of movie stars in a merchant's co-operative page were displayed by Manager Sidney S. Holland of the Publix Rialto, Brockton, Mass., with photos of the players on the local high school football team. The novel tie-up was applicable to the feature, "The Forward Pass."

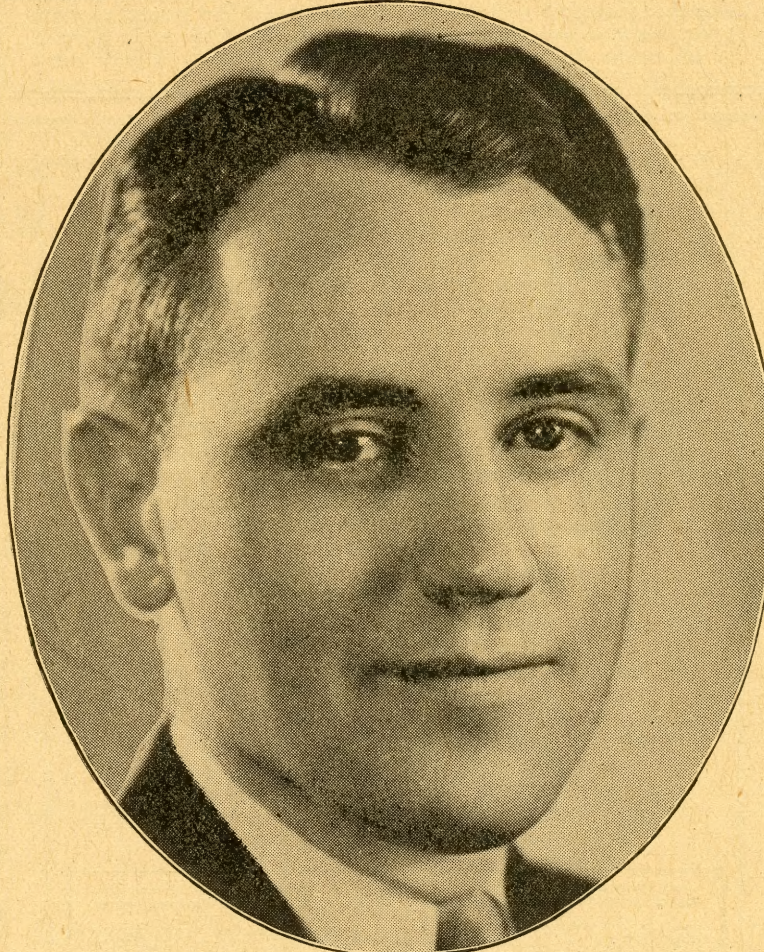
The persons, correctly matching the scattered portions of the pictures in each ad, and then naming the player and his position, received prizes, ranging from a \$5 gold piece to an admission ticket.

## POST OFFICE IN THEATRE

The Editor of PUBLIX OPINION received a wire from Rufus A. Garner, postmaster at Ogden, Utah, stating that he is installing a temporary post office in the Publix-Orpheum Theatre—a part of Manager F. L. Clawson's December-Drive. Manager Clawson says the postmaster is co-operating with him 100 per cent. The postal official told him that next to "P. O." (Post Office), "P. S." (Publix Service) are the best initials he knows. (Incidentally, "P. O." stands for PUBLIX OPINION also.)

## HOME OFFICE DEPARTMENTS

Here is the sixth of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



CHESTER L. STODDARD,  
Director of Front House Operation

It is particularly fitting that much of the work of developing man power in the Publix organization, making possible more complete fulfillment of the Publix policy for promoting from within the ranks, should be entrusted to Chester L. Stoddard.

For Mr. Stoddard is an outstanding example of the application of this policy. He began his career with this company on June 1, 1925, as an usher in the Chicago Theatre. In less than five years he has been advanced to his present post as director in charge of front house operation.

The department which he supervises is unique in character. It represents the first organized effort to establish uniform qualities of economy and efficiency in serv-

ice set-ups, cleaning operations and box-office and treasurer's work throughout the circuit.

Ten well trained men, specialists in these lines of activity, are scattered throughout the field under Mr. Stoddard's supervision. One is assigned to each division and by close contact with the managers of theatres in his territory, gives them the advantage of circuit experience with various phases of front house operation.

Mr. Stoddard is a native of Stoughton, Wisconsin. His parents moved to Chicago when he was 10 years old and he was graduated from high school there. In preparation for West Point examinations he took a post-graduate course at the Missouri Military Academy in Mexico, Mo., in English and mathematics.

Pending his appointment, he taught the lower school at the academy for a year, during which period he married. He then met Ralph Crabill, who induced him to return to Chicago for a conference with John Balaban. As a result, he began duty as an usher and three months later was transferred to the Uptown Theatre as assistant chief usher.

A few weeks later Mr. Stoddard was sent to Boston to set up the service staff in the Metropolitan Theatre and remained there as second assistant manager. In January of 1926 he went to Los Angeles to install front house operation in two theatres there and later he performed similar functions in four San Francisco theatres.

On October 1 of that year he was transferred to Denver and after a month in the Colorado territory he came to New York for the opening of the Paramount Theatre. He was assistant manager of this ace house for more than a year, following which he spent two months in Minneapolis and St. Paul.

Then his assignment to the Home Office occurred, as front house organization expert. In December, 1928, he was made personnel director including handling service matters. In September, 1929, the department was split, and Jack Barry was made director of personnel while Mr. Stoddard became director of front house operation exclusively.

## '7 DAYS LEAVE' TO BE RADIO HOUR TOPIC

Hollywood again is to contribute its share of the regular weekly Paramount-Publix radio hour on Saturday night January 11, when a program dedicated to the motion picture, "Seven Days Leave," will be broadcast at 10 o'clock (Eastern Standard Time) over the national network of the Columbia Broadcasting System.

From the Paramount studio in the film capitol will come a portion of the hour in honor of the screen play in which Gary Cooper is starred for the first time with Beryl Mercer in support. Both these stars will broadcast. This part of the program will be relayed to Station WABC, New York, and thence broadcast through the associated stations of the Columbia System.

With such radio favorites as Paul Ash, David Mendoza, Jesse Crawford, Clyde Doerr, Paul Small, Dorothy Adams, Macy and Smalle and Fred Vettel, the balance of the hour will be a melange of musical novelties.

Paul Ash will present his regular stage show in the Paramount Playhouse, the de-luxe theatre of the air, this week entitled "Milady's Jewel Case."

Other highlights include popular dance and vocal selections such as "I Have to Have You," and a symphonic arrangement entitled "Gems of Melody."

## TITLE CONTEST FOR PICTURES

A newspaper contest sponsored by Manager R. L. Ripley effectively sold the titles of his coming attractions at the Publix Codman Sq. Dorchester, Mass. Theatre tickets were given to the first ten persons correctly naming the pictures in the contest.

The paragraph which made up the contest was: "You'll have to salute the Virginian, because he was out on the isle of lost ships with Marianne, his sweetie. The trespasser was the only girl in the show, who had seen fast life, and although she was behind with the footlights and fools, she had really seen big time; this made her very hard to get. Way down on side street, they were celebrating the return of Sherlock Holmes; this was his glorious night. Wise girls would not consider this place a woman trap, because the Saturday night kid was there with one of the gold diggers of Broadway. It was there that the taming of the shrew occurred."

### CAGE FOR UNTAMED

Trying to fit a proper display to the picture "Untamed", Manager Thomas H. James of the Empire Theatre, Montgomery, Ala., had a cage effect, containing a cut-out head of Joan Crawford, carted through the city by horse and wagon.

### PARODY SONG CONTEST

A parody song contest in co-operation with a local newspaper helped manager James McCullough of the Madison Theatre, Peoria, Illinois, sell the "Hollywood Revue."

The best original choruses for "Singin' in the Rain" not only received prizes from the paper but were played by the organist, Milton Herth.

### FOOD SHOW TIE-UP

Proving to a merchant who had no use for movies that a tie-up might be of advantage to him in a business way enabled manager Walter B. Rose of the Strand Theatre, Brockton, Mass., to get a Food Show put on during the dull weeks in December. The merchant served refreshments in the lobby to shop weary patrons, and the windows in a large market were available for displays. In addition, food show and theatre were mentioned in all advertising.

## BOOST 'EM!

At the recent convention of the Paramount Distribution Department, held in New York City, Jesse L. Lasky predicted future stardom and popularity far greater than movie stars have ever known before, for such players as Claudette Colbert, Helen Kane, and a few others.

Mr. Lasky's statement should be taken at its full face value by everyone in Publix. He knows what he is talking about. Publix showmen will find a great deal of pleasure and satisfaction in promoting the local "discovery" of the enormous popularity of players mentioned by Mr. Lasky, and in doing all they can to hasten the day when Mr. Lasky's prediction comes true.







# THIS EXPLAINS TECHNICOLOR PROCESS

When a motion picture producer decides to make a picture in Technicolor he must get new cameras, more lights and new equipment. The process of filming pictures in color differs from the black and white system in many respects.

Technicolor cameras are specially made—each one requires about three months to manufacture—and there are at the present time only about thirty-five of them in existence. Each one costs, now, about \$14,000. That is because they are being made at the rate of one a week to meet the enormous demand for color pictures. The first Technicolor camera cost more than \$100,000 to make.

Here is an interesting story for your local newspaper! Rewrite it as an interview, to get the local angle, and give it to the editor at once!

In outward appearance, a Technicolor camera looks exactly like any other large, electric-motor-driven motion picture camera. Internally its principles of construction are much the same, but there are new features which make all the difference. For instance, it does double work in exposing film before the lens, and travels twice as fast. For every frame of film exposed by a black-and-white camera, the Technicolor machine exposes two, at exactly the same instant. Thus two simultaneous images are imprinted on the film, one above the other. They are identical in line but not in mass and shadow, owing to differences in the composition of the film stock.

## Prisms and Filters

Usually three or more Technicolor cameras are employed on a production at the same time, to obtain a variety of angles and close-ups.

Behind the lens of each technicolor camera is a prism which produces two separate complete images of the scene which is being photographed. The ray of light leaving the set has been split in two, but each carries a perfect image of the scene photographed. Then come two filters, one tinted red-orange, the other a tertiary shade of green, or roughly speaking a blue-green. One of these is above the other and behind each of them is one of the frames of film already mentioned.

Filter A (red-orange) passes the light through to the film just behind it, intensifying the photographic effects of the reds, oranges, rich browns, yellow-reds, or golds, and so on. Filter B (blue-green) intensifies the opposite colors, such as greens, blues, blue-greens and blue-blacks.

And now it must be remembered that each of the pairs of film frames that photograph each scene simultaneously have been treated differently with a chemical substance. Frame A (corresponding to Filter A) receives its light ray with one color dark, the opposite color light, and the shades between in their proper gradations. Frame B (corresponding to Filter B) receives the colors in precisely the contrary manner.

## Printing is Next

Thus the ray of light from the motion picture set has been photo-

# THIS IS A NEW ANGLE

Milk bottle top exploitation has been used before, but George M. Watson, manager of the Publix Des Moines theatre in Des Moines, Ia., used it with a novel and effective twist on "Hollywood Revue," getting distribution from the Flynn Dairy for nine consecutive days. The card explaining the contest was distributed the first day and the number of passes issued was limited by printing only that many caps with the name of one of the eight stars. Names of the other seven were used without limit. In making this tie-up, eliminate restaurants and soda fountains from the stunt. Restrict it to the homes, if possible.

Drink at least a quart of Flynn Perfectly Pasteurized Milk Each Day

Drink  
**FLYNN**  
**MILK**

THE FLYNN DAIRY  
**Hollywood  
REVUE CONTEST**

STARTS TOMORROW

Look on the cap of every quart bottle of Flynn Pasteurized milk for the name of one of the stars appearing in

"HOLLYWOOD REVUE"

A complete set of the following stars will entitle you to two free admissions to the DES MOINES THEATRE to see

"Hollywood Revue"

Starting Saturday, November 16th

John Gilbert  
Norma Shearer  
Ukelele Ike  
Joan Crawford

Conrad Nagel  
Anita Page  
Charles King  
Bessie Love

Bring your complete set of caps to the Des Moines Theatre and exchange them for admission tickets.

Contest closes Sunday, November 17th

New Telephone Number—Des Moines Theatre  
Dial 3-6706

**The Flynn Dairy Company**

Seventh & University Ave. Phone 3-6211

## "Welcome Danger" Sold With Drawing Contest

A drawing contest in co-operation with the local newspaper was used by Hugh Smart of the Imperial Theatre, Charlotte, N. C. in exploiting "Welcome Danger." A photograph of Lloyd appeared along side of a blank space containing nothing but a picture of the famous goggles. The likeness was to be drawn around these goggles.

A ballyhoo in the form of a bantered street car was also used.

graphed twice, instantaneously, and when the scene is completed the result is a strip of black and white negative film made up of pairs and frames, identical except for differences in mass and shading.

Now comes the printing of the positive film, which is only half the length of the negative, because the double-frame system will have served its purpose after the color process is completed.

The color and sound track are printed on only one side of the positive print.

Dr. Herbert T. Kalmus, one of the inventors of the technicolor process, is President of the Technicolor, which was established eleven years ago in Boston, where Dr. Kalmus was a professor at the Massachusetts Institute of Technology.

The Corporation now has two laboratories in Boston, two in Hollywood, as well as an administration building.

Andrew J. Callaghan, in Hollywood, is business manager of Technicolor.

## Use Aviation Wind Tunnel In "Flight" Exploitation

When the aviation thriller "Flight" played the Fort Theatre, Rock Island, Ill., Manager Grove borrowed a Curtiss-Wright wind tunnel, such as is used to

train aviators, and displayed it in the lobby of the theatre. An attractive young girl dressed in a leather jacket and flying helmet operated the machine.

## LEAPER LAUDS 'THE KIBITZER'

E. T. Leaper, Managing Director of the New York Paramount Theatre, and a member of Mr. Katz' home office executive cabinet, calls PUBLIX OPINION'S attention to the fact that anyone who has not yet played "THE KIBITZER" had better instantly realize that it is the big laugh hit of the year.

It outranks "Potash and Perlmutter" or any other entertainment based on Jewish humor. He regards this attraction as one which lends itself particularly to intelligently worded advance newspaper exploitation.

## Publix Exercises Option on Marcus Theatres

Complete control of the Louis Marcus theatres in Utah and Idaho has been acquired by Publix, it was announced last week. At the same time it was advised that Mr. Marcus, for twenty-five years theatre owner, operator, and since July 1st, Publix partner would retire from the business.

When Publix bought half interest in the Marcus holdings last July, it obtained an option on the other half. This option was exercised upon the return of Mr. Marcus from a trip abroad.

## TRIO OF EXPERTS IN EACH DISTRICT

By the set-up of management under which Publix operation is decentralized to the point where each district is an entity within itself, altho responsive to centralized control, local theatre managers will have the benefit of three completely informed and experienced showmen who are in constant contact with the home office.

The district booker, the district advertising director, and the district manager will comprise the trinity that will provide to each theatre that quick action and liaison that successful show business requires.

## STAFF HELPS WITH WORD OF MOUTH ADVERTISING

Word of mouth advertising, it is generally conceded, is the best possible kind of advertising. A suggestion for taking advantage of the entire theatre personnel in exploitation of this sort has been made by Harry Watts of the Northwest Division, who reports that it has been used with excellent results during the Christmas Drive.

"Pep meetings," writes Watts, "are being held in each theatre and employees have promised to each tell fifty people about the show. Managers are giving their staffs full and complete information regarding their coming shows so that they may enthuse and spread the word."

In addition, the employees have been asked to assist the publicity men and the results have been phenomenal. Windows and merchandise tie-ups have been obtained on personal grounds that publicity men could not obtain in the regular manner. At one theatre, an usher brought in a hundred windows.

"Results have been so great that from now on each manager is going to issue a special bulletin each week telling the staffs about the coming show in its entirety."

To PUBLIX OPINION this looks good not only during a special drive or for any one picture but for all time. Try it yourself and see how it works.

## Pajama Clad Students Parade Thru Ft. Worth

The band of Texas Christian University, attired in pajamas and parading through the streets of Ft. Worth acted as advanced ballyhoo for "Sweetie," at the Publix Worth. Manager Marsline K. Moore invited the band to a special midnight preview of the picture. Tie-ups were obtained with the local candy merchant for the distribution of sample candies, windshield stickers, process cards and menu stickers.

## OLD CLOTHES MATINEE

City Manager C. T. Perrin of Greeley, Colorado, undismayed by the fact that a local independent and one of the service clubs have been using a "broken toy matinee" yearly, sold the Kiwanis Club on an "Old Clothes Matinee." The Kiwanis Club paid for all the advertising, and Perrin profited by front page newspaper stories which were SIXTY per cent selling talk on his current feature.

## GARY MEETS CHERRY SISTERS

Gary Cooper, Paramount screen star, visited Harry Herman, Manager of Publix Paramount Theatre, Cedar Rapids. Cooper stayed long enough to make three personal appearances at the Paramount Theatre and pay his respects to the Cherry Sisters, Hammerstein stars of yesteryear. The Cherry Sisters wouldn't pose for a photograph, but in these days of high-powered press agency THAT'S NEWS, so the newspaper ran a story headed with a two column cut about Cooper calling on the famous stage stars of a few years ago and about their promise to see "The Virginian" when it played Cedar Rapids.



## AT YOUR NEW YORK THEATRES

WEEK OF JAN. 3  
THEATRE PICTURE

Paramount,  
The Laughing Lady  
Rialto.....The Virginian  
Rivoli.....The Mighty  
B'klyn Paramount,  
The Laughing Lady  
Criterion (\$2), The Love Parade



# 1929 SAW BIRTH OF NEW SHOW WORLD

## SCREEN TOOK 1ST PLACE IN WIDE REVOLUTION OF AMUSEMENT INDUSTRY

The year 1929 brought about the genesis of a new show world. The most revolutionary renaissance that music, art and industry have ever known took place during that twelve-month period.

The theater, an institution as old as the ages, finds itself relegated to a position of second importance.

In first place flashes the screen, confident almost to the point of arrogance, lusty in voice, proud of a popularity it never knew before.

Step by step with it strides electrical science, playing a stirring march tune through mammoth hidden trumpets that blare of new accomplishments, new changes, to come.

While 1929 was a year of great and many readjustments for the motion picture industry at the same time it was a year when stabilizing influences were at work.

Eighteen months ago a bewildered Hollywood frantically was trying to find out just where it stood. Almost overnight the talking screen had won the public's favor and the majority of studios in the film city were wholly unprepared to meet that new demand.

Six months later the tools to work with were in hand.

Now, after a year, those hands are trained.

During the past two years, according to a recent statement by Will H. Hays, spokesman for the

industry, the film studios and theaters have added \$500,000,000 to their capital investment to meet the challenge that sound pictures offered.

### Gain 10,000,000

During 1929, again according to Hays, the weekly aggregate motion picture audience in the United States was increased by 10,000,000 persons. How many of those were patrons taken from "flesh and blood" theaters is a figure not available.

It is significant of the year, however, that this paragraph appeared in an article in a June issue of America's most sedate and cautious weekly journal. The article was by Wesley Stout. It concerned the present and the future of the talking screen.

Mr. Stout wrote:

"The silent picture will be as dead as the souvenir teaspoon before a very long time. The addition of speech, music and sound effects to moving pictures has expended their entertainment and artistic possibilities beyond anything the most farsighted can see today.

"Having gone this far, we burn the remaining bridge and add an excessively rash prophecy: Very probably the stage, musical, vaudeville and legitimate—oh, yes, legitimate!—will not survive the new competition long."

Such a year was 1929!

B. P. Schulberg, long identified with the motion picture industry and one of its foremost production executives, being general manager of production of Paramount's west coast studios in Hollywood, was asked to sum up his opinion of what the year had brought. He said:

"The year 1929 has given the motion picture the greatest value for its entertainment dollar it has ever known. The biggest bargain available in any community today is to be found at the box-office of the local picture theater."

### Stage Talent

When modern talking films sprang into being there was an immediate rush by Hollywood's producers to enlist the aid and talents of stage-trained actors, directors and writers.

The beginning of 1929 found hundreds of such people resident in the film city. Those who did not have jobs in "the talkies" were demanding them. Film extras, bit players, scenarists, and foremost stars and directors as well, were all wondering what was to become of them. Oblivion was supposed to be just around the corner for the film folk.

The contrary proved true.

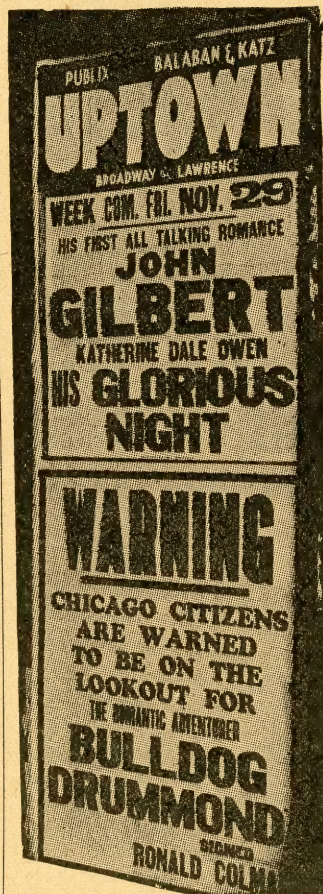
Today there are far fewer stage people in Hollywood than there were six months ago; several hundred less than there were a year ago.

Declining personalities of the screen have come back with a bang. The year 1929 brought them new life, new hopes. Notable among these are Bessie Love, Warner Baxter, Betty Compson, Polly Moran, and others.

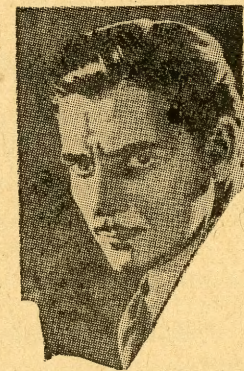
It was early in the year that

### TEASERS SELL 'DRUMMOND'

Dave Lipton waged this successful teaser campaign in Chicago on "Bulldog Drummond." Fifteen thousand special automobile hangers, shown below on the right, were distributed in a mile area surrounding the Paradise, Uptown and Rivoli Theatres. Two hundred special two sheets with "warning" copy were posted around town, kept separate as much as possible from other theatre paper.



### WARNING!



Look  
Out  
for

### "BULLDOG DRUMMOND"

Ronald Colman

film makers and film players made the happy discovery that the microphones added no mystery; that stage training was far from vital for success on the talking screen.

Clara Bow, never on the stage in her life, and the most popular star of the silent screen, won new popularity by her work in her first all-talking film, "The Wild Party," and from subsequent 1929 productions.

Nancy Carroll was another who found 1929 a kind year. It, because of her work in talking vehicles, made her a star. The same is true for "Buddy" Rogers, Richard Arlen, Gary Cooper and many other young players under contract to the various studios.

### Two Men Direct

In the sound-film confusion of early 1929 many studios were assigning two men to direct a picture; one with stage training, the second a man experienced in film making.

Paramount did this in two notable instances. Together Edward Sutherland, a film man, and John Cromwell, a stage product, directed "Buddy" Rogers and Nancy Carroll in "Close Harmony." Again they were teamed to direct "The Dance of Life," from the play "Burlesque." Both pictures deserved and received high praise.

But as successful have been Sutherland and Cromwell with their individual efforts. Sutherland's most recent pictures, done "on his own" have been "Fast Company," "Pointed Heels" and "Burning Up," while Cromwell is the man responsible for the great success of George Bancroft's most recent starring picture, "The Mighty."

That, 1929 accomplished. It proved to Hollywood's film makers that a good director is a good director, whether from Broadway or the boulevard.

Another great advancement that the year made came in the field of sound recording itself; the matter-of-fact scientific side of film making. Sound engineers,

bolstering up their courage, left the sound-proof studio stages and went out-of-doors to do their work.

"The Virginian," filmed almost entirely on the open range, not only was the outstanding box-office surprise of the year; it also was voted by recording experts to be the finest job of sound recording up to the date of its release.

"The Virginian," as another of its contributions to 1929, likewise marked the return to favor of that great motion picture staple, the western drama, of which Jesse L. Lasky recently promised more to come.

### All Negro Comedies

The year just closing brought about one interesting fact, namely that a series of all-Negro comedies, filmed by the Christie Studios from Octavus Roy Cohen stories, were triumphs of popularity in the short feature field. The success of these resulted in the production of racial dramas of features length.

The music publishing business, because of the demands of all-talking films, passed through a little revolution of its own in 1929. Music became of more importance to the screen than it ever had to the dramatic stage, and the abrupt demand for musical comedy pictures and film musicals such as "The Love Parade" caused every song writer of note to renounce Broadway in favor of the cinematic west.

One reason for this is to be found in the fact that the world's greatest song boosters are now facing the camera; instead of the footlights. Maurice Chevalier, song idol of Paris, quickly has become an international figure instead. Al Jolson is another. In still another branch of the song art is Dennis King, greatest romantic figure Broadway ever knew, who came to Hollywood to sing his classics role in the natural-color filmversion of "The Vagabond King." No wonder the

## 'SWEETIE' FIRST HOLD OVER AT MICHIGAN

"Sweetie" was the first picture in the history of the Michigan (5,000 seat house) to overthrow this Detroit theatre's one-week-run policy and go for two weeks.

Publix-Kunsky theatres practically "took over" the "Sweetest Day" put on by the National Candy Manufacturers Association, turning it into a "SWEETIE DAY" with pictures and window streamers in local confectionery stores and sweet shops.

"Sweetest Day" parties were given to Detroit orphans at the theatre. Del Delbridge, M. C. at the Michigan and others visited Leland School for Crippled children, distributing candy supplied by local sweet shop. News space and pictures resulted from these punches.

Records and music were natural. Three sheet pastels from the theatre lobby found a welcome with leading music and record shops. Four stores used entire windows. Victor record dealers, in particular, went heavy for Helen Kane.

"Sweetie Night" at Graystone Ballroom, Jean Goldkette's place, resulted in wide-open break. Talking trailer of "Sweetie" with plug for picture at Michigan was used on special talking screen in ballroom twice nightly for seven days in advance.

Theatre gave five single passes to "Sweetie," ten autographed photos of Nancy Carroll as prizes, awarded for lucky "Sweetie" numbers. Mary Lee Candy Co., gave thirty pounds chocolates for free publicity.

### song writers came West!

As the film industry learned to use the \$500,000,000 worth of new tools that 1929 demanded, it also learned its best source of material for the goods those tools should fashion.

Stage plays were tried and almost generally discarded as suitable talking screen material. Now by far the greatest majority of Hollywood's pictures are being made from scripts written in the studios themselves by staff scenarists and dialogue experts.

### Talents Adapted

In this connection one of the interesting developments of the year is the ease with which well-known writers of short magazine fiction have adapted themselves to the requirements of dialogue scripts. William Slavens McNutt, even then a famous fictionist, came to Hollywood as a scenarist and failed to find the town agreeable. Now, when words are so important to the screen, he is busy and happy. One of his most recent dialogue scripts was for the Nancy Carroll starring picture, "Flesh of Eve," on which he worked with Grover Jones, a veteran writer of screen stories. "Flesh of Eve" was outstanding for the brilliance and daring simplicity of the words its characters spoke.

A year ago, Hollywood did not quite know what it was all about. Too much was happening. Today, Hollywood is confident of the future, alert to the times, ready for any and all new developments that may come. In fact, Hollywood is inviting them. Already steps have been taken toward the day when a wider sound screen will bring true color and a true perspective to a new show world audience that already is getting more for its money than it ever did before in the history of the show business.

### BOOP-A-DOOP!

This stock style still, sent out by Arch Reeve, gave Bob Kelley of the Metropolitan Theatre, Houston, a basis for a tie-up with the Alaskan Fur Co. The photo of Helen Kane in an ermine wrap was used in a Sunday rotogravure ad, 5,000 heralds of the same were distributed by the company, and a special window display was arranged.

### Helen Kane AND THE ALASKAN FUR CO.

Have much in common! Helen Boop-Boop-A-Doops her way to fame and fortune in a luxurious evening wrap of White Ermine, perfectly framing her piquant beauty. ALASKAN FUR COMPANY, through a long record of dependable service has won its way to a pre-eminent position as Houston's headquarters of fur fashions—gorgeous coats for Milady—Alluring Fur pieces to set off the most brilliant costume in a blaze of Glory!



Miss Kane as she appears in "POINTED HEELS," the METROPOLITAN'S Third Anniversary Screen Attraction, wearing a White Ermine wrap created especially for Houston's Smart Set.



## SEVERAL HUNDRED WINDOWS IN TIE-UP

Window displays by the hundred are being obtained weekly in Chicago through the use of star names according to word from Les Kaufman of the Publix-Balaban and Katz Theatres. The windows are obtained through a variety of means some of which are described below. Invariably they are obtained without use of 'passes' or billposters.

One is a Postal telegraph tie-up. Every week a wire is sent presumably by one of the stars whose picture is playing in a loop theatre. This telegram is enlarged and displayed in all Postal Telegraph windows.

Tie-ups with Brunswick, effected every time the feature picture contains a few well known theme songs, nets the theatre 300 windows. In addition, there is a Crosley radio tie-up worth 250 windows. In the case reported a telegram is presumably being sent by Leila Hyams which thanks the Crosley dealers for their service and tells of the fine quality of their sets.

Some of these tie-ups occur simultaneously, but care is taken that they do not conflict. Thus, at the same time that Crosley-Hyams material will be shown, the Postal windows will contain a telegram on "Welcome Danger."

Kaufman writes, "We have had as many as three tie-ups in one week, none of which hinders the other. And the good part is that Postal likes it, and the dealers all like it."

To PUBLIX OPINION this is an excellent example of what has been urged constantly—devote your time and energy to effecting large scale tie-ups. They can be made just as easily as single window tie ups!

### WOMAN'S CLUB TIE-UP

Newton Brunson, manager of the Yuma and Lyric Theatres in Yuma, Arizona, has a tie-up with the local Woman's Club whereby that organization not only endorses his attractions but circulates newspaper appeals to parents advising them that the attractions may safely be attended by children.

### LETTER BOXES!

Two hundred letter boxes in Kankakee, Ill., were placarded in the fashion illustrated below, through a tie-up with the post office engineered by City Manager M. E. Berman. In addition 8,000 booklets urging Kankakee citizens to shop early and attend Publix theatres were distributed by letter carriers. Ten motor trucks, used in the transportation of mail, carried banners with similar copy.



## 53 WAYS TO WRITE AN AD

By RALPH MILBOURNE

With the feeling that it is doing you a huge service, PUBLIX OPINION presents an article by Ralph Milbourne, which points out 53 different ways to write selling-copy on a given subject.

Mr. Milbourne is one of America's foremost copy-writers, and thoroughly knows his subject. If the Publix showman who reads this, will only let his imagination run in terms of theatrical-copy requirements and limitations, instead of copy about soap, or coffee, this article will have such great value that you'll probably refer to it about once a month, or as often as you need something to stimulate your idea-tank.

After the copy theme is determined, the question arises: In what style shall we write our advertisements? Different copy styles fit certain products and situations just as different brush-techniques are best adapted to certain problems in painting.

The list of copy styles put down here has been used for several years in one of the larger advertising agencies. It is obvious that two or more of these styles may be combined in a single advertisement. The list will serve to remind us (a) that there are more ways than one of skinning a cat, (b) that tired copy writers may often find rejuvenation simply by a change of style and (c) that facility in many styles is a part of the effective writer's equipment.

Which seems to be plenty of introduction. Let's go.

**1. Behind the Counter.** A homespun, direct style—"Plain Jane" as one veteran calls it. This type of copy sounds like a simple, direct talk from some enthusiastic dealer just as he stands there behind the counter.

**2. Popular Science.** A style that is growing in favor and destined perhaps to be even more popular. Very useable in the case of popular antiseptics, home remedies, etc. Used over and over to announce innovations in the construction of automobiles, radio sets, etc.

**3. Success Talk.** At its best, very strong. Based on the theory that "Nothing succeeds like success." For big sellers, "the masses are using this product, hence it must be best." But success talk may be used for less popular goods with marked effect as George L. Dyer employed it, something like this: "Here and there you will find among automobile owners one of the more thoughtful type, and you will usually discover that he is thinking about a ——— car."

**4. Inference.** Powerful—when handled by a writer who knows just how to use it. An example in slogan—"The Hart, Schaffner & Marx label—a little thing to look for, a big thing to find."

**5. Institutional.** All styles here—from the newsy, human Parke Davis campaign to the offerings of stuffed shirts blowing brass bugles.

**6. Bargain Sale.** You know the pulling power of bargain sales in the daily newspapers. A Congoleum Sale Week advertised in national publications suggests that national advertisers may work out marketing plans to include this well-proved approach.

**7. Prize Contest.**

**8. Testimonials.** From unfamous people, from famous people. From experts (proving that the sophisticated approve your goods) or from the inexpert (who like your new product because it doesn't take an expert to work it). Group testimony—from teams, crews, clubs, associations, fraternal organizations, etc. Anonymous testimonials.

**9. Demonstration.** Sounds like a store demonstrator going over her goods point by point.

**10. Monologue.** Written in the first person. Personality of writer may be blind. Or perhaps the advertisement may be a signed statement.

**11. Dialogue.** The Question and Answer text arouses curiosity. It often enables the writer to get over a complicated story in better form than with a straight-away story.

**12. Interview.** A variation of No. 11. Examples: the present Jim Henry series on Mennen, and the interviews on investments in the S. W. Straus Company series.

**13. Poetry.** Jingles. Parodies of famous poems. Free verse.

**14. Manufacturer's Talk.** But have a care! Copy that gets the quickest okay from a manufacturer doesn't always make the quickest sale with the consumer.

**15. Customer Talk.** It is never a mistake to give first place to the interests of the reader.

**16. Emotional.** Successfully used in some life insurance copy.

**17. Reason-Why.** Seldom used these days in its thumpy, original form. But a basic ingredient still in most advertising copy.

**18. Understatement.** Always offers a refreshing contrast to the overstatements common to advertising.

**19. Editorial.** "An Ancient Prejudice Has Been Overcome!"

**20. Fable.** Hats off to Mr. Calkins who discovered that a real wallop could be put into advertisements by accepting Aesop as a master writer for terseness and climax.

**21. Fiction.** In this case, fiction about someone who might be you or me—Listerine and halitosis.

**22. Humorous.** Rogers Peet, Flit, etc.

**23. Staccato.** Here the rolling, sonorous style is dropped and the writer gets so excited about the product that he blurts out more or less disconnectedly his message. Can be very exciting.

**24. Exclusive and Impersonal.** There will always be those who need to be high-hatted to win their respect.

**25. Epigrammatic.** Always readable. Boy, page Mr. Fletcher.

**26. Reading Notice.** Yes, it's still being used by some who must make every advertising dollar count.

**27. Inquiry Bringer.** Copy built to get requests for samples, booklets, dealers' names, etc.

**28. Old and New in Contrast.** People never seem to tire of this. Probably feeds their vanity. "We aren't such hicks any more," they think as they look into windows filled with old shoes, guns or oil lamps.

**29. Sermon.** This style starts with a quotation—perhaps from Emerson or Carlyle. A little sermon is then developed which some-

how makes you want to buy the goods advertised.

**30. Slang.**

**31. Hyphenated English.** Thus an Italian talks about Spaulding's Golf Balls.

**32. Period English.** A Quaker talks in "thees" and "thous" about Quaker State Oil.

**33. Dialect.** A southern planter talks about tobacco.

**34. Five-Sense Appeal.** Some of us have brains, but all of us have senses. Sense appeal copy about candy tells how good it smells, how good it tastes, how smooth it feels on the tongue, what a beautiful chocolate brown greets the eyes and what "ahs" and "ohs" you hear with your ears when a box is opened.

**35. Scare.** Well, that's the only way you can get some folks.

**36. 1-2-3-4 Technique.** Useful for multiple-selling point goods. If you must make several points to move the merchandise you can bring them out more effectively by a sharp listing. "These goods are best for the following reasons: 1, 2, 3, 4, etc."

**37. Behind the Scenes.** Some story writers (O. Henry for example) at times let us behind the scenes in story construction. They may stop in the middle of a story to comment on the plot construction. A recent Fels-Naphtha advertisement does this more or less by printing instructions to the artist which were printed right in the finished advertisement. The general public is interested in advertising to such an extent that some recognition of this interest may at times be turned to the advertiser's advantage.

**38. Foreign Language and English.** A recent Ivory Soap advertisement carries a headline in Spanish. Perfume advertisements have part of their text in French and part in English. A good curiosity arouser. Reader wants to know the meaning of those funny looking words.

**39. Indirect.** Metropolitan Life—a grand example. But the indirect approach is far from infallible. It never pays to use this style simply to trick the customer into reading about something he is not interested in.

**40. Open Letter.** May be humorous—to an obviously fictitious personage. May be tricky—an open letter to the Mayor announcing that you are sending him a box of your cigars.

**41. Statistical.** Read on the financial pages those announcements of flotations of new issues of securities. See the announcements of new models of cars, crowded with new features.

**42. Bald Facts.** "Tiffany & Co.—Jewelers, Silversmiths, Stationers—Watches and Clocks—A Large Selection with a Wide Range of Price—Mail Inquiries Receive Prompt Attention—Fifth Avenue and 37th Street, New York."

**43. Selective Copy.** This type of copy recognizes the fact that it may be more fruitful to reach out in turn for different consumer-groups with specific appeals than to try vague general appeals on the public at large.

**44. Seasonal.** Tied up with Fourth of July, Vacation Days, Easter, etc.

**45. Historical.** Tells straight advertiser's history or relates something about Civil War, etc., and what the manufacturer was doing at that time.

**46. Shopping Appeal.** Not afraid to make comparisons or be competitive.

**47. Assumption.** Assume that you know the product advertised to be a good one. May weave sell-

## SOUND FILM HELPS IN NOVEL PICTURE EXPLOITATION

A novel method of exploitation put into practice by Manager Wallace Akin of the Arcadia Theatre, Dallas, Texas, has earned a good deal of comment, and has enabled him to present dignified announcements to his patrons in an unusual way.

Before the run of "The Cock-eyed World", he had a special moving picture film made showing him in the act of delivering a short speech. This speech was memorized and recited with special attention to lip movements. After the film was developed, it was run just before the regular trailer, while Akin, in the non-synch room, spoke over the manager's announcement system and repeated his memorized speech, synchronizing his words with the lip movement on the film.

The message delivered was a brief one, containing a few words of praise for the picture, and an announcement of the playdate.

Akin reports that patrons who knew him asked dozens of questions, while most of the audience commented among themselves.

No reason why this method of combined picture and managerial announcement cannot be made from time to time, but not so often that the novelty wears off.

### RED CROSS RECIPROCATES

A certificate of appreciation was sent to manager Frank Miller of the Imperial, Augusta, Georgia by the local chapter of the American Red Cross for his co-operation.

ing facts in with the assumption. This gives a chance to use most of the copy as a "closer."

**48. Simple Declarative.** Might be called Primer Style or Bible Style. Lays down the facts in simple declarations. Nothing stated in the form of argument. Given strong facts, the assumption is that you will close the sale with yourself.

**49. Article.** The copy style may be that of a feature writer who is writing about the product as though he were preparing an article for the magazine in which the advertisement will appear. Then the brand name is added—but not too conspicuously.

**50. Controversial.** With the controversial note being struck successfully in many of the new books and magazines one wonders why this note is not used more in advertising. Why wouldn't a controversy between glycerine and alcohol increase the market for both products by getting every motorist to use one of these protective agents in his radiator this winter?

**51. Adventure.** What appeal is packed in those little ads headed "Be a detective!" The adventure note is sounded well in some travel advertising.

**52. Teaser.** Perhaps you will want to use it to pave the way for more serious copy later on.

**53. News.** May be a tie-up with some event featured in the day's news. Perhaps the advertiser creates his own news. Perhaps there is a growing trend to which he can hitch his wagon.

### ATTENTION!

Calling attention to the "Exploitation Hunches" given on page four of PUBLIX OPINION, week of December 20th, suggestion is made that a special copy of these ideas for special weeks and special events be set aside and that each manager pick out the one that he would like to use in conjunction with the return visit of the "Publix Theatres Entertainment Special" in his town.

### THEY'RE ANXIOUS

A one frame screen trailer was all that was necessary to clinch this street car tie-up. The Kankakee, Ill. street car company was so anxious to boost its transportation business that it was more than willing to give 2 for 1 ride tickets to patrons of the Publix Theatres in that town and banner all their trolleys, M. E. Berman is the showman who effected this tie-up. This stunt can easily be 'pulled' during inclement weather.





YOU HAVE THE  
MERCHANDISE  
SELL IT!

**Publix**  
The Official Voice of Publix



**Opinion**

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of January 3rd, 1930

No. 17

For 1930, I expect a continuance of our progressive program in the year we have just closed. During the last two quarters of 1929, we made a most satisfactory showing. We must at least equal or excel this showing during all of 1930.

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

**Publix Opinion**

Published by and for the Press Representatives and Managers of  
**PUBLIX THEATRES CORPORATION**

**SAM KATZ, President**

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## SYSTEM VS. CHANCE

The following editorial on Forethought and System versus Memory and Chance was written by District Manager Maurice Barr, one of the foremost and able showmen in America:

The most successful and efficient theatre manager in my district is a showman who has the vision to appreciate the help of others, by gathering all information possible upon pictures, acts, novelties, seasonable holiday offerings, and filing them in follow-up folders, for ready reference before he develops or plans his campaigns.

Recently I sent out a bulletin a month in advance to New Orleans managers giving the number, length, time and title of an ideal Armistice Day attraction, and only one out of four men had it filed and brought it to the weekly operations meeting. The result was that his theatre had the best Armistice Day "short" of any in the city. The balance, not keeping a "tickler" or "Follow-up" file ACTIVE—let it slip by.

With the aid we give the men in the field, these files should accomplish the following:

1. Enable a manager to concentrate ALL data on a given attraction—press matter, reviews, footage, ad suggestions, lobby suggestions, exploitation—where he can lay his hands on it at a month's notice.
2. Set two weeks in advance of playdate as his dead-line to approach its contents—whether his theatre changes twice, thrice or four times per week—so as to enable him to plan completely ALL angles of what he has to sell.
3. If he has an assistant, or in a small operation, a young floor executive, and will imbue him with the idea of its importance, it will broaden his vision to do the same thing, when he is promoted or given a new assignment.
4. Memory is an asset that few can measure up to with the multitudinous duties of running a theatre. File it—write it down—and keep it near you! This will save time and worry.

How many "tickler" files that are active today have follow-ups for Lincoln's Birthday, Valentine Day and Washington's Birthday suggestions?

Requests far enough in advance would enable departments to serve your needs best—as other enterprising fellows are thinking fast too, and exchanges and bookers believe in the adage: "First come—first served."

## SELL ACOUSTICS!

If your Publix theatre has been built within the last ten years, it is within the era of advanced scientific discoveries in acoustical engineering. The architects "built for the future" when they did their work. If your theatre is of later date, so much the better, for your building doubtless has all of the latest refinements in acoustical science.

Two years ago PUBLIX OPINION devoted several issues to the exploitation of acoustics—anticipating the value public-consciousness of acoustics would have in relation to the talkies. Dig up those issues. Read them again. Write acoustics-copy for your screens—posters—newspaper-ads and news stories. Perfection of hearing in your theatre is box office lure worth bragging about. It affords golden opportunity for permanent institutional merchandising. Any seat in a Publix theatre is as good as a closeup front row seat.

## SOUND TIPS

From Publix Department of  
Sound and Projection.  
**HARRY RUBIN, Director**

### Sound Bulletin No. 40-B PHOTO-ELECTRIC CELLS

The active lining of the cell tends to come off the glass in spots. In inspecting a cell hold it to a bright light—not too close—and look thru the "window." If the light comes thru many tiny pin holes there is that much of the lining missing, and the volume of that cell will be down accordingly. If there is a great number of such holes, especially in the area directly back of the ring, where most of the light strikes, the cell is not so good. Moreover, experience shows that cells which are once well on their way to pin-hole will continue to get worse. A new cell of this kind should be returned for credit. A very few holes, up to a dozen or so, don't matter.

Heat is bad for the active lining of the cells. Never keep them in an especially warm place. Never hold them too close to a hot light-bulb in examining them.

If the cell leaks air the lining will disintegrate. It will go to a dead, chalky white in color almost immediately, and after some days will disappear altogether, leaving the glass clear. The color of the lining—a shiny, bluish-white verging on blue—in the 2A type, a frosted, silvery, color—is indication that it is still air-tight. Any other kind is useless.

The lining of the cell will explode on contact with water. Broken cells must be kept away from water, especially when there is film around.

The wires leading into the cell also need attention in examining a new supply. There are two wires, one bedded in the lining, one leading to the ring. Look to see that the first is really solid in the lining, not torn loose. For the other, tug it gently, very, very gently. Sometimes these wires are very loosely soldered on, work loose on vibration, causing a lot of noise, and finally come off altogether, stopping the show. Make sure it is firm, but don't pull it loose yourself in doing so. In the 2A type, make sure the metal cap is firmly cemented to the glass, that the glass is firmly cemented to the base, and that the lead from the base is long enough to reach the binding post. Sometimes they are just too short for the tip to be caught by the set-screw. Then, of course, the cell is useless.

These leads need attention from another angle; sometimes the strands are broken off, and part of them missing. This is more serious than it looks, especially if many strands are partly missing. The loose ends, picking up vibration, create an infinitesimal capacitance effect that is still enough to make the cell noisy.

Cells go noisy or bad for other reasons than can be seen by visual inspection. The final test for the cell is to put it in the machine and see how it compares in volume, and how quiet it is in operation. However, a cell that passes the visual tests above described practically always proves fit to use.

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Behind the Make-Up—8 rls. (AT)	Paramount	6050	67 min.
	Seven Days Leave—9 reels (AT)	Paramount	7310	81 min.
	Chasing Rainbows—11 reels (AT)	M.G.M.	8700	97 min.
	Hot for Paris—6 reels (AT)	Fox	6565	73 min.
	Broadway Hoofers—7 reels (AT)	Columbia	6430	72 min.
	(AT)—All-Talking			

### LENGTH OF TALKING SHORTS

PARAMOUNT				
	Seven Days Leave (Trailer).....		280	3 min.
	Laughing Lady (Trailer).....		290	3 min.
	News No. 43.....		885	10 min.
WARNER				
3667	White Lies .....		820	9 min.
4442	Lincoln's Gettysburg Address.....		360	4 min.
PATHE				
	Night in a Dormitory.....		1973	22 min.
	Abraham Lincoln .....		950	11 min.
FOX				
	Hot for Paris (Trailer).....		275	3 min.
Length of Synchronous Shorts				
PARAMOUNT				
	Marriage Vows (Talkartoon).....		675	8 min.
COLUMBIA				
	Kats Meow (Krazy Kat Cartoon).....		700	8 min.
Length of Non-Synchronous Shorts				
PARAMOUNT				
	News No. 43.....		815	9 min.
PATHE				
	Review No. 48.....		775	9 min.

### Puckett Promoted To Dist. Supervisor

Raymond Puckett, Assistant Director of Publicity, Brooklyn-Paramount Theatre, has been promoted to District Advertising

Supervisor of the Springfield, Mass. district.

Previous to his assignment at the Brooklyn-Paramount, Puckett was a member of the Home Office Advertising and Publicity Department for a period of two years.

## INDEX

	Page	Col.		Page	Col.
MERCHANDISING			MUSIC		
December Drive			The Vagabond King to Get		
Send in Scrap Books!.....	1	3	Circuit-Wide Plug.....	1	1
Christmas Invitations.....	4	4	Sales Booths Designed for		
Borrowing from Barnum.....	7	1	Lobbies .....	3	1
Postoffice in Theatre.....	7	2	List of Columbia Radio		
Letter Box Placards.....	11	1	Stations.....	3	5
Special Pictures			London Writer Praises		
Three Live Ghosts.....	3	1	Talkie Tunes.....	5	3
Burning Up.....	3	5	Morris in Charge of Sheet		
Sweetie .....	4	2-3	Music and Records.....	6	1
Also .....	6	4-5	Sweetie Deserves Big Plug ..	6	3
The Virginian.....	4	4	Columbia Issues Paramount		
Also .....	10	5	Hits .....	7	2
Show of Shows by A. P.			Weekly Radio Program.....	7	5
Waxman .....	5	1-2	PROJECTION ROOM ADVICE		
The Street of Chance by			Sound Tips .....	12	3
Russell Holman.....	5	4-5	GENERAL INFORMATION		
Reviews of "Shorts" by			Product to Make 1930 Banner		
Louis Notarius.....	5	2-3	Year, Says Mr. Katz .....	1	2-3
Seven Days Leave.....	7	1	Bookings Must Be Set		
The Forward Pass.....	7	2	Months in Advance.....	1	3
Untamed .....	7	5	Institutional Selling De-		
They Had To See Paris.....	8	2	manded .....	1	4
Gold Diggers of Broadway.....	8	4	New Pass Policy in Effect..	1	4
Taming of the Shrew.....	8	5	Publix Opinion's Scope		
Welcome Danger.....	9	2	Widened .....	1	2-3
Flight .....	9	3	Restrictions on Names of		
The Kibitzer .....	9	4	Stars .....	2	1
Bulldog Drummond.....	10	3-4	Sensible Use of Billboards..	2	1
Special Stunts			Sixth School Course Com-		
Novel Lobby Stunt.....	2	2-4	pleted .....	4	1
Anniversary Co-op Page....	2	3-4	Assignment of Graduates ..	4	2-3
Story on Usher Training....	3	2-3	Women's Clubs Good Allies		
Password in Broadcasts....	3	1	New Picture Titles.....	6	2
Teaser Envelopes.....	3	2	Meet the Boys.....	6	1-3
Omaha Radio Week Tie-up..	3	2-4	Sound Newsreel Twice		
Candle-Guessing Contest...	3	4	Weekly .....	7	1
Newspaper Promotion Con-			Boost New Movie Stars....	7	3
tact .....	3	4	Chester L. Stoddard's Bio-		
Synthetic Broadcasting....	5	1	graphy .....	7	3-4
Merchants Sponsor Window			Danger Signal on Tickets		
Cards .....	5	1	for Newspaper Space....	8	4-5
Shadow Box as Wind Break			Promotions .....	8	3
Jamaica Parade Stunt.....	7	2	Technicolor Process Ex-		
Picture Title Contest.....	7	5	plained .....	9	1
Courtesy Idea Productive...	8	1	New Set-Up in Districts....	9	4
Indiana Football Contest...	8	1	At New York Theatres....	9	1
Welcome Home to Band-			Review of Amusement In-		
leader .....	8	1-3	dustry for 1929.....	10	1-5
Another Circulation Tie-Up			53 Ways to Write an Ad... 11	2-4	
New Milk Bottle Top Angle			Editorials .....	12	1-2
Students Pajama Parade....	9	5	Length of Features.....	12	4-5
Gary Meets Cherry Sisters...	9	3-5	GENERAL NEWS		
Word of Mouth Advertising			Three New Division Direc-		
Helen Kane Fur Tie-up....	10	1	tors .....	1	1-2
Window Tie-ups on Whole-			Publix Progress in 1929		
sale Scale.....	11	1	Praised by Mr. Katz.....	1	4-5
Woman's Club Tie-up.....	11	1	Directors Hold Pow-wow...	1	5
Novel Use of Manager's An-			Paris Theatre Operates for		
nouncement System.....	11	5	Forty Hours.....	3	3-4
Blue Monday Stunt.....	11	3	Public Exercises Option on		
Hunches for Use With			Mareus Theatres.....	9	4
Sound Trains.....	11	5			